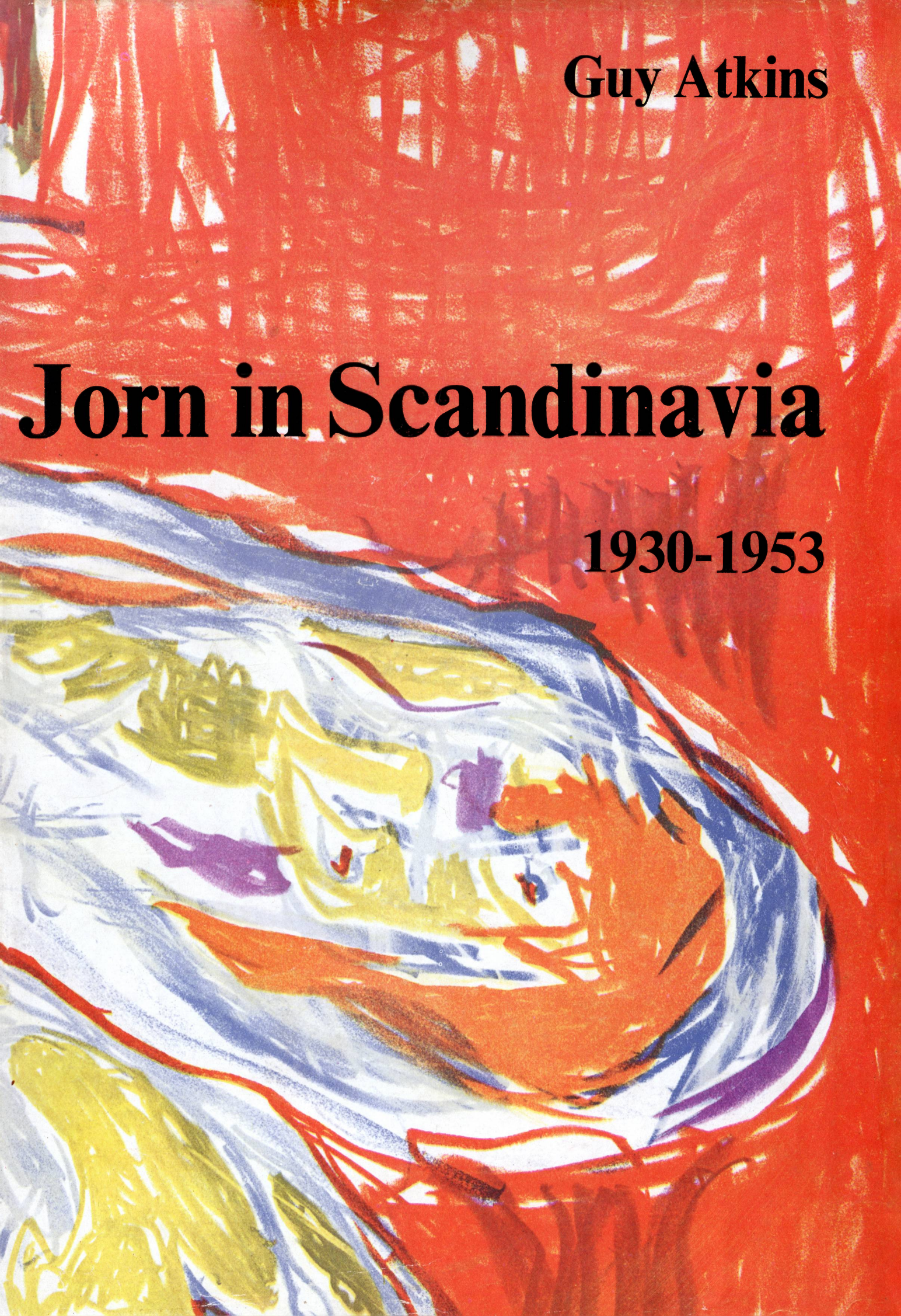
Guy Atkins

Jorn in Scandinavia

1930-1953



Jorn in Scandinavia 1930–1953

This is a detailed study of the early career of the Danish artist, Asger Jorn, who is one of the most versatile and original artists at work in Europe today. His output, besides oils and acrylics, includes many other media: ceramics, graphics, drawings, tapestries, and book illustrations. He is also a prolific writer on a great variety of subjects.

The author has traced Asger Jorn's artistic development from its beginnings around 1930 to the completion of the 'Silent Myth' cycle in 1953. This group of paintings forms a climax, coming at the end of a very rigorous and prolonged self-imposed apprenticeship, which had lasted twenty-three years. During this period the artist lived in Denmark, though he made numerous trips abroad: to Sweden, Western Europe, and once for six months to Tunisia. In the autumn of 1953 he decided to leave Scandinavia, and this decision proved to be an important turning-point for his art. Since 1953 he has worked mostly in Paris and Albisola, Italy.

The author's previous publications on Asger Jorn include a short monograph which came out in 1964; a bibliography of the artist's writings; and he has edited an illustrated study of Jorn's gigantic ceramic mural at Aarhus. For the present book Guy Atkins has worked in close collaboration with the Danish art historian Troels Andersen.

Part One examines the various stylistic landmarks of the artist's development, for example his very personal and lyrical series of 'Didaska' paintings and water-colours from the middle 'forties; the 'word pictures' made together with the Belgian poet, Christian Dotremont, at the time of the COBRA movement; the humorous and yet strangely obsessional 'Aganak' sketches of imaginary beasts, which date from a year of extreme poverty and suffering, shortly before the artist underwent a long hospital cure for tuberculosis. The Danish background to Jorns' creative activity is described in vivid detail. For the first time the English reader is given an insight into the art life of Copenhagen during the important wartime and immediately post-war years, when painters and sculptors of the

Continued on back flap

Jacket illustration: *The red earth*, a lithograph from 1953 (detail)

Borgens Forlag

Jorn in Scandinavia 1930-1953

Asger Jorn aged 26

Guy Atkins

with the help of Troels Andersen

Jorn in Scandinavia

1930-1953

A study of Asger Jorn's artistic development from 1930 to 1953
and a catalogue of his oil paintings from that period

Borgens Forlag · Copenhagen

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ERRATA

In the following catalogue entries the measurements should be reversed, to give height before width: Cat. 59, 66, 71, 129, 388, 587, 597

Cat. 124 the measurements are SM 75 × 78 cm

Cat. 237 the measurements are SM 32·5 × 35 cm

Cat. 539 delete the cross-reference to Fig.45 and vice versa

Cat. 566 insert 'Related studies: Bibl. 363, p. 27'

Pages 242 and 412, for Bage read Bager

Pages 267 and 416, for Jungmann Petersen read Ljungmann Petersen

Page 413, for Engeltoft read Engelstoft

Page 414, for Helheston read Helhesten

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Preface by the artist

I have watched the growth of this catalogue with great interest during the six years of its preparation. The photographs of my paintings and the other photographic material, as well as the texts, have been checked over by me at various times, and particularly just before going to press. I have done my best to help Guy Atkins to find the chronology of these hundreds of early paintings, many of which I neglected to sign or date when I painted them. At the time, of course, it did not seem likely that they would ever come to have any historical interest.

When I first saw the accumulation of photographs of paintings whose existence I had mostly forgotten, I asked myself – after I had got over the shock of seeing these ghosts from the past – *what on earth drove me to paint all these pictures?* I shall never know the answer to this. But I can take this opportunity to assure those friends of mine who bought my early paintings that all the pictures in this catalogue are – whatever other qualities they may lack – at least genuine.

I would like to express my thanks to Troels Andersen, the Danish art historian, and to my old friend the photographer Johannes Jensen, for their contribution towards the compiling of this detailed and meticulous record of my work.

The idea of undertaking the huge task of searching for these early and missing pictures came from Guy Atkins, who carried the job through on his own initiative from start to finish. It goes without saying that such devotion to a task which concerns me so closely has made a deep impression on me. Although the book deals only with my early paintings it has already begun to influence the way in which I now see my work as a whole.

Asger Jorn

Part One

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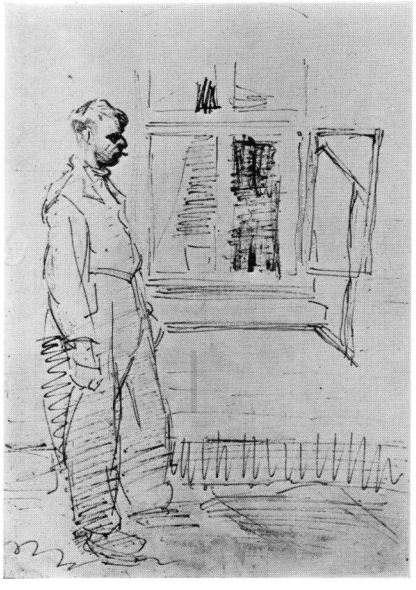

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Fig.1 Aged about six.

Fig.2 The school in Vejrum where Asger was born. His father was headmaster there.

Fig.3 A sketch by Chr. Valentinussen of the artist in his studio about 1939.

Fig.4 In Versailles with Pierre Wemaëre (right) in 1937.

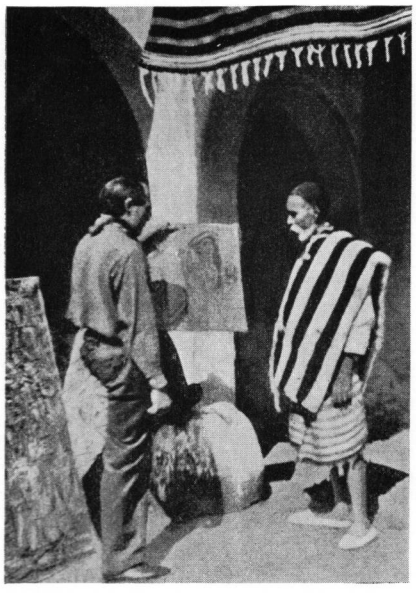
Biographical Notes

1914–1938

1914	Born in Vejrum, Denmark. Asger Jorn's name at birth was Asger Oluf Jørgensen.
1929	The family settled in Silkeborg, a small town in the centre of Jutland.
1930–5	Took a teacher training course and taught for a short time in local schools. Began to paint small landscapes and portraits in 1930. Made contact with the 'Linien' group of artists in Copenhagen.
1936–7	Studied under Fernand Léger in Paris.
1937	Large-scale decoration for Le Corbusier's 'Pavillon des Temps Nouveaux' at the International Exhibition in Paris.
1938	First one-man exhibition in Copenhagen.

1939–1945

	Married Kirsten Lyngborg in 1939. Lived in Denmark throughout the war. Had two one-man exhibitions and took part in many mixed and group exhibitions in Copenhagen.
1941–4	Was a co-founder and leading contributor to HELHESTEN magazine. Other artists in the 'Helhesten' group were Bille, Heerup, Egill Jacobsen, Carl-Henning Pedersen.
1944–5	Important minor works of the war period were the *Didaska* water-colours and the *Occupations* etchings (1939–45).
1945	Change of surname from Jørgensen to Jorn.



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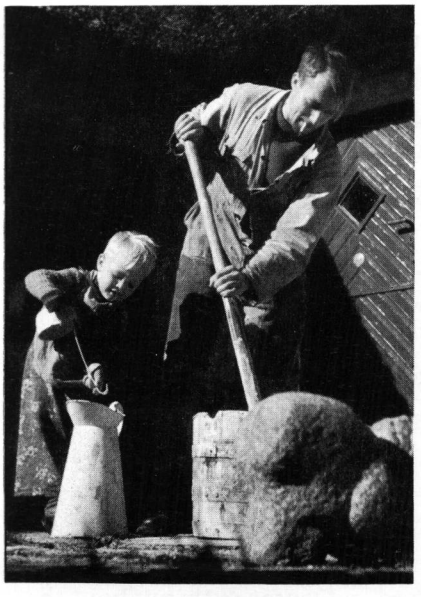

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Fig.5 A private view in Djerba, Tunisia, in 1948.

Fig.6 Working on *Au revoir Paris* (App.18) while Matie looks on.

Fig.7 Mixing cement, helped by his son Klaus, in Tibirke in 1944.

Fig.8 With his son Ole in Silkeborg about 1952.

1946–1953

1946 Summer in Saxnäs in Swedish Lapland.
Travelled to France in the autumn and to Holland during the early winter. Returned to Denmark at the end of the year.

1947 Tapestries with Pierre Wemaëre in Normandy.

1947–8 Stayed for about six months on the island of Djerba in Tunisia.

1948 One-man exhibition in Paris.
At the beginning of November the COBRA group was founded by Jorn, Dotremont, Noiret, Appel, Constant, Corneille. The movement lasted from 1948 to 1951.
'Word pictures' with Christian Dotremont (1948–53).

1949 COBRA meeting at Bregnerød in Denmark. Large murals by Jorn, Carl-Henning Pedersen, Stephen Gilbert.

1949–50 Lived in Humlebæk on the coast of Zealand and in the Islev district of Copenhagen. Painted the *historical pictures*, the *war visions*, and the beginning of the *aganak* series of animal sketches.

1950–1 Lived in Suresnes on the outskirts of Paris at the 'Maison des artistes danois' for about six months.

1951 Married Matie van Domselaer.

1951–2 Spent seventeen months in the Silkeborg Sanatorium undergoing treatment for tuberculosis. Wrote two books while in the sanatorium. Worked on two cycles of paintings: *The seasons* and *On the silent myth.*

1953 Made large ceramics in Silkeborg and nearby.
Left Denmark at the end of October and has not lived there, except for short periods, since then.
Spent the winter of 1953–4 in Switzerland, where he made twenty-three etchings which were later published as *Schweizer Suite: 1953–54.*

1954–1959

1954–5 Travelled to Albisola, Italy, in the spring of 1954 and made ceramics there together with Appel, Baj, Corneille, Fontana, Matta, and others. *Dream pictures* and *frivolous pictures.*

1956–8 Acquired an apartment and studio in Paris.
Paintings of major importance, like *Lettre à mon fils*, date from this period. Jorn's breakthrough to maturity as an artist was reflected in the growth of his international reputation. He had one-man exhibitions in Brussels, Copenhagen, Düsseldorf, Hamburg, London, Munich, Paris, Rome, Turin.
Published *Pour la forme: Ébauche d'une méthodologie des arts* and took a leading part in the 'International Situationist' movement.

1959 Made a ceramic wall of gigantic proportions in Albisola in the summer and had it transported to Aarhus in Denmark for reassembly in the autumn.

Fig.9 At work in the Silkeborg Sanatorium on one of the *Seasons* paintings (Cat.807) in 1952.

Usually spends some months of the year alternately in Paris and Albisola, but travels extensively in other parts of Europe.

1960–2 Continued the series of *modifications* (over-painted old landscapes, etc.) begun in 1959.
Luxury paintings shown in London. A first one-man exhibition held in the USA.

1963–4 Made some important collages which were shown in Munich and Paris, the latter as *Réforme de la publicité*.
A large group of Jorn's paintings was exhibited in *Visione Colore* at the Palazzo Grassi in Venice. His works were also shown in *The fourth Guggenheim international award* in New York; *Painting and sculpture of a decade* at the Tate Gallery in London; and *Documenta III* in Kassel.

1964 First major international retrospective exhibition, mainly of paintings, at the Kunsthalle in Basel. This later went to the Stedelijk Museum in Amsterdam and the Louisiana Foundation in Denmark.
Published a book on the graffiti which he had discovered on church walls in Normandy.

1965 Short visit to Mexico and the USA.
Brought out a volume of photographs and texts on early mediaeval sculpture in Sweden.

1966 Spent the summer in London preparing for a one-man exhibition of paintings.

1967 Made a series of lithographs at St Gallen in Switzerland. Exhibition of acrylics in New York. New paintings and drawings in Paris.

Fig.10 A sign pointing to the Danish hostel in Suresnes where Jorn lived during the winter of 1950–1.

Fig.11 *Tearful eyes* (1940), 73·5 × 60·3cm (Cat.153).

Introduction

The year 1953, which is the closing date for this catalogue of Asger Jorn's paintings, marks the end of the first two decades of his career as an artist. His professional career may be said to have begun in a modest way in the autumn of 1933, when two of his paintings were included in an exhibition which was held in the public library of his home town, Silkeborg. A few paintings from before 1933 have survived and are listed in our catalogue, but a glance at the section of early paintings shows that Jorn's production as a painter began to gain momentum only from 1933 onwards.

There is no way of knowing just how many pictures Jorn may have painted during the period before he left Denmark in 1953. The number could be as high as a thousand or more. This compares with the figure of 855 recorded in our catalogue, to which must be added some further entries in the appendix.

When the question of a catalogue was first discussed with Jorn in 1961, it soon became clear that the most important thing to do was to

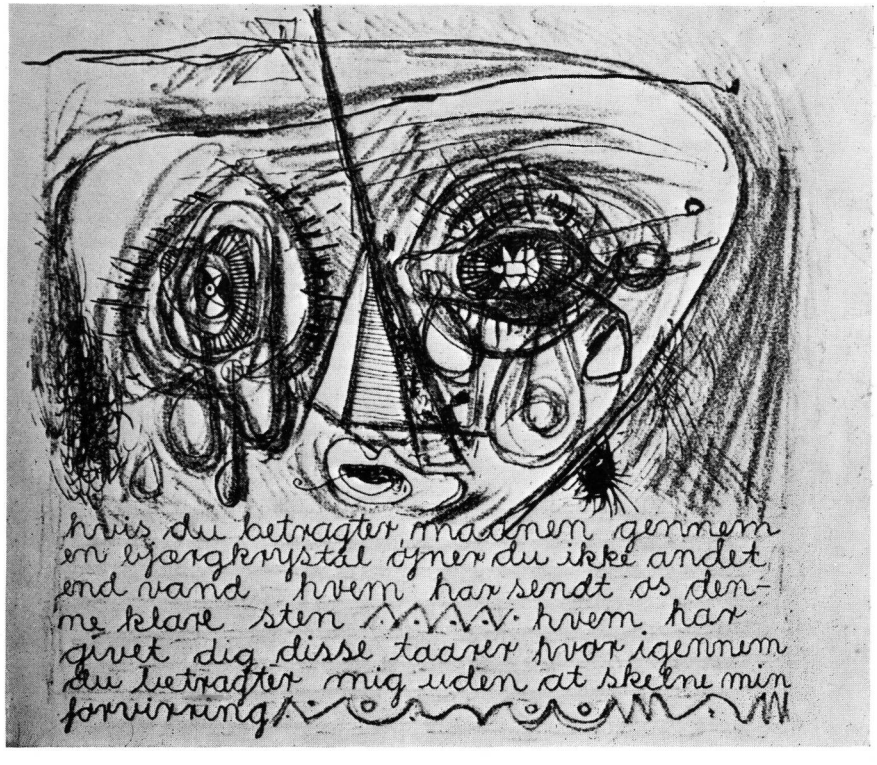
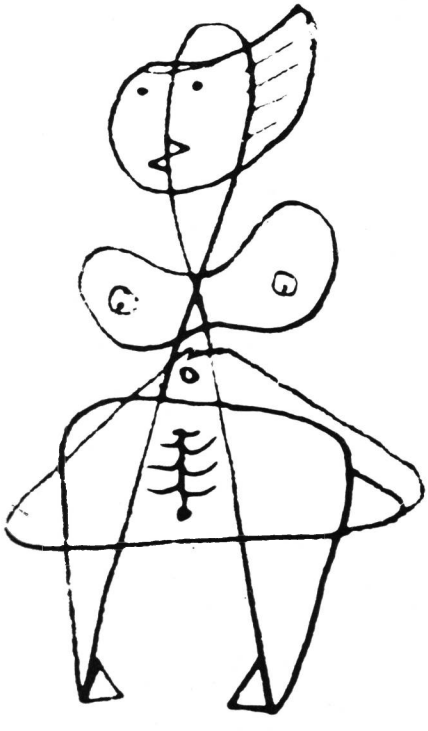


Fig.12 A page from *The jade flute* (Jadefløjten), published in ten copies in Copenhagen during the war.

Fig.13 Ceramics from 1953 in the Silkeborg Museum.



look for the paintings from the 1930's and 1940's. A few of these had gone into well-known Danish collections, but most of them had disappeared altogether, so that neither the artist nor Børge Birch, his Danish art dealer, knew where the vast majority of such paintings had gone.

Jorn himself has kept very few private records of the works he has produced. In 1964, three years after research on the catalogue had begun, he found a small notebook which he had kept up rather sporadically, but which contained some valuable lists of works dating from 1950 onwards. This book will be referred to as *Studio Book* in the text (see Bibl.179). There was an earlier notebook of the same kind, but this has not yet been found. Apart from the *Studio Book* there is a list of thirty-nine picture titles relating to the year 1940, and some notes in the artist's handwriting for a retrospective exhibition, planned for about 1960, which did not take place. These two sources have been utilized but they are not included in the bibliography.

Every effort has been made to locate all the paintings of our period, but some paintings, as the appendix shows, are known to be missing. No doubt there are others which have eluded our search. We appeal to readers who may be able to supply additions and corrections. A supplement to the catalogue will be published if sufficient new material becomes available.

The title *Jorn in Scandinavia* refers to the fact that until the autumn of 1953 Jorn lived in Denmark, although he made frequent journeys to other countries. As soon as the war was over he made a short trip to Norway, and in 1946 he visited Swedish Lapland for a longer stay. He

Fig.14 Unfired ceramics in the studio in Sorring near Silkeborg in 1953.

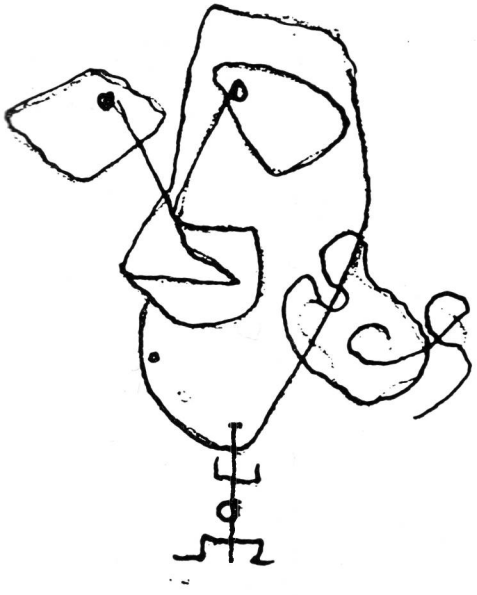
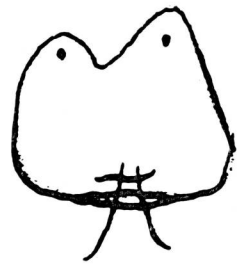


Fig.15 Ceramic designs from a sketchbook of 1953.

also made several other journeys to Sweden between the end of the war and 1953.

After his journeys abroad, whether to Sweden, Tunisia, France, Belgium, or Holland, Jorn used to come back to Denmark with all the unsold pictures which he had painted while he was away. The great majority of these have remained to this day in Danish and – to a small extent – in Swedish ownership. The title *Jorn in Scandinavia* therefore also recalls the fact that Jorn's paintings from 1930 to 1953 are mostly still to be found in Scandinavia. It follows that these earlier paintings



are almost the only ones which are well known and appreciated in Scandinavia, whereas everywhere else Jorn's reputation is based upon his later work.

When Jorn decided to leave Denmark in order to take up the challenge to become a 'Danish European',[1] this step proved to be a most important turning point in his career. It was only when he reached Albisola, at the age of forty, that he began to discover and fulfil his mature talents as an artist.

Needless to say the transition was not so abrupt as to have come quite unheralded. We shall see, in the chapter on the *Silent Myth* series, that the earliest gropings towards a genuinely personal style go back to the time of COBRA.[2] But the COBRA movement, ironically enough, probably affected Jorn as much by the manner in which it failed as by anything it achieved. When the last COBRA exhibition took place, in the autumn of 1951, Jorn was lying critically ill with tuberculosis in a sanatorium in Silkeborg. It was then, while still in the sanatorium, that he began to reassess and replan his future. From 1952 to 1953 he carried out a huge programme of work. This produced few if any masterpieces, but it gave him the strength and confidence to embark on the crucial next stage of his career.

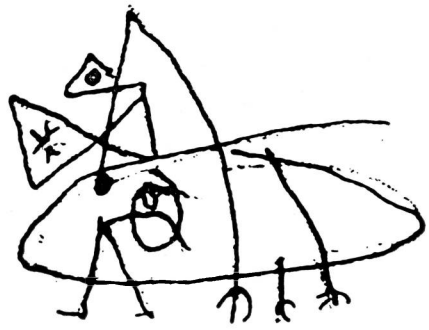
At the end of October 1953 Jorn travelled to Switzerland, where he spent the winter. The most characteristic work from this period was a series of twenty-three etchings which were later published under the title *Swiss Suite*.[3] While staying in Switzerland Jorn was in touch with various artists in Northern Italy who joined him, during the summer of 1954, in making ceramics in Albisola.

Since Jorn's stay in Switzerland lasted throughout the winter of 1953–4 it has been impossible to find an exact point at which to end the catalogue. Some of the paintings cannot be dated more narrowly than by placing them somewhere between the autumn of 1953 and the spring

[1] The critic Jan Zibrandtsen used this expression about Jorn in 1960, but even as early as 1946 Jorn's outlook, as distinct from his style of painting, was already thoroughly cosmopolitan. In 1946, for example, he was making plans – which in the end came to nothing – for producing an international art review. By 1948 he had made extensive contacts with artists and writers in France, Holland, and Belgium. These contacts formed the basis for the COBRA movement.

[2] COBRA is an acronym derived from the three capitals COpenhagen, BRussels, Amsterdam. The chief personalities in the movement, which lasted from 1948 to 1951, were Jorn (Denmark), Christian Dotremont (Belgium), Constant, Karel Appel, and Corneille (Netherlands).

[3] *Schweizer Suite: 1953–54*, cf. *Writings*, Bibl.363, No.158.



or summer of 1954. Our policy has been to include pictures that are known to have been begun in Switzerland, regardless of whether they are dated 1953, 1953–4, 1954, or undated. But we have left out any pictures which are known or believed to have been begun in Italy.[1]

It was not long after Jorn had arrived in Italy that Carlo Cardazzo, the Milan art dealer, began to buy and exhibit his paintings. By doing this, Cardazzo not only provided the financial support which Jorn needed for continuing to work in Italy, but he also opened the way for him to reach a wider European audience just at the moment when he was ready to do so.

The years 1954–5 can be regarded as exploratory and transitional. They are chiefly notable for the ceramics which Jorn made in the company of artists like Appel, Baj, Corneille, Dangelo, Fontana, Matta, and Scanavino.[2] Jorn was already an experienced ceramist by the time he came to Albisola. For several weeks before leaving Denmark in 1953 he had been busy making large and often intricate and unusual vases, figures, and dishes, at a workshop in Sorring near Silkeborg. A representative selection of these ceramics can be seen in the Silkeborg Museum (see Figs.13 and 14). But it was only after arriving in Albisola in May 1954 that he suddenly gained an entirely fresh insight into the artistic possibilities of the ceramic medium. He discovered that he could improvise the strangest and uncanniest objects directly by hand, without preliminary sketches or any mechanical intervention. This led him to a more tactile and impromptu manner of painting. His feeling for colour, too, developed rapidly when he began to use the brilliant and luminous range of glazes in the Mazzotti factory where all the ceramics were fired. It is curious to recall that only a few months earlier Jorn had described himself, in a tape-recorded statement, as 'not really a colourist'.[3]

There is of course no way of knowing how much of Jorn's phenomenal artistic development during the middle 'fifties should be attributed

[1] The only exception is *On s'impose* (Cat.853).

[2] They exhibited some of the ceramics which they had made during the summer in an exhibition called *Ceramiche: Incontro internazionale di Albisola* which was held in connection with the Tenth Triennale, Milan, in the autumn of 1954. Cf. Erik Nyholm's introduction to *Asger Jorn's Aarhus Mural*, Bibl.364, pp.6–7.
Some of the works by these artists were reproduced in ERISTICA, Alba, No.2, July 1956.

[3] *Asger Jorn om sig selv* (Asger Jorn about himself), *Writings*, Bibl.363, No.91, p.9.

Fig.16 *Portrait of Genia*, 1939, 46 × 38cm (Cat.125).

to any single cause. During the transitional phase from 1954 to 1955 he made two series of paintings in small format called *dream pictures* and *frivolous pictures*.[1] In the best of these the ceramic influence is obvious: even occasionally down to the skilful embellishment of the surface with sand and tinsel. Although these are minor works they have a warm and glowing freshness. In this they reflect a new zest for life and a feeling of spiritual rejuvenation which Jorn experienced – like so many other writers and artists before him – on his first journey to Italy. The sense of liberation and adventure is reflected also in the 'interplanetary' titles given to some of the pictures from 1954, as compared, for example, with the claustrophobic themes and titles of the eight *war visions* from four years before.

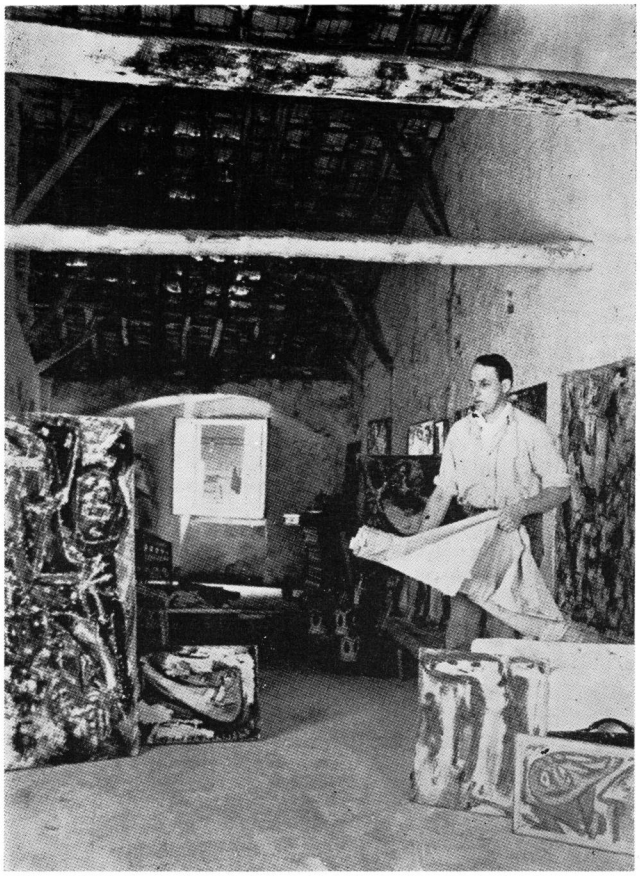


Fig.17 (above left) The studio in Albisola about 1954.

Fig.18 (above right) Ceramists in Albisola, 1954. From l. to r. Jorn, Dendal, Mrs Matta, Enrico Baj, Matta, Corneille.

Whatever may have been the exact balance of influences that helped to draw out the latent powers of Jorn's genius, there can be no doubt that the visit to Italy played a decisive part. It was in Italy and soon afterwards in France that he absorbed from his environment some of the essentially Latin qualities that gave to his painting a new persuasiveness and brilliance.

From 1956 onwards the extent of the breakthrough which he had achieved became fully apparent. During the period from 1956 to 1959 (until work on the Aarhus ceramic mural brought everything else to a halt) he produced an almost unbroken run of paintings of the highest quality, including masterpieces like *Guillaume Apollinaire* (1956), *Lettre*

[1] The twenty-three *dream pictures* (drømmebilleder) were exhibited at Galerie Birch, Copenhagen, in 1955. Five of the seven *frivolous pictures* (letsindige billeder) were included by Birch in a mixed exhibition, 'Kunsten 1955', at the end of that year.

à mon fils (1956–7), *La décadence de Venise* (1956–7), *Le timide orgueilleux* (1957), *Alcools* (1957), *Attention Danger* (1957), *They never come back* (1958), to name only a few.

It is not surprising that by 1958 the list of Jorn's art dealers extended beyond Italy to France, Germany, and Britain. The galleries in these countries now began to find it worthwhile to keep photographs and records of the Jorn paintings which passed through their hands, and to publish detailed catalogues for the one-man exhibitions. By this time, too, Jorn had got into the habit of giving titles, dates, and signatures to most of his paintings – which he had often neglected to do before. With the help of such records it should not be too difficult, at some future date, to compile a catalogue of Jorn's paintings from 1954 onwards.

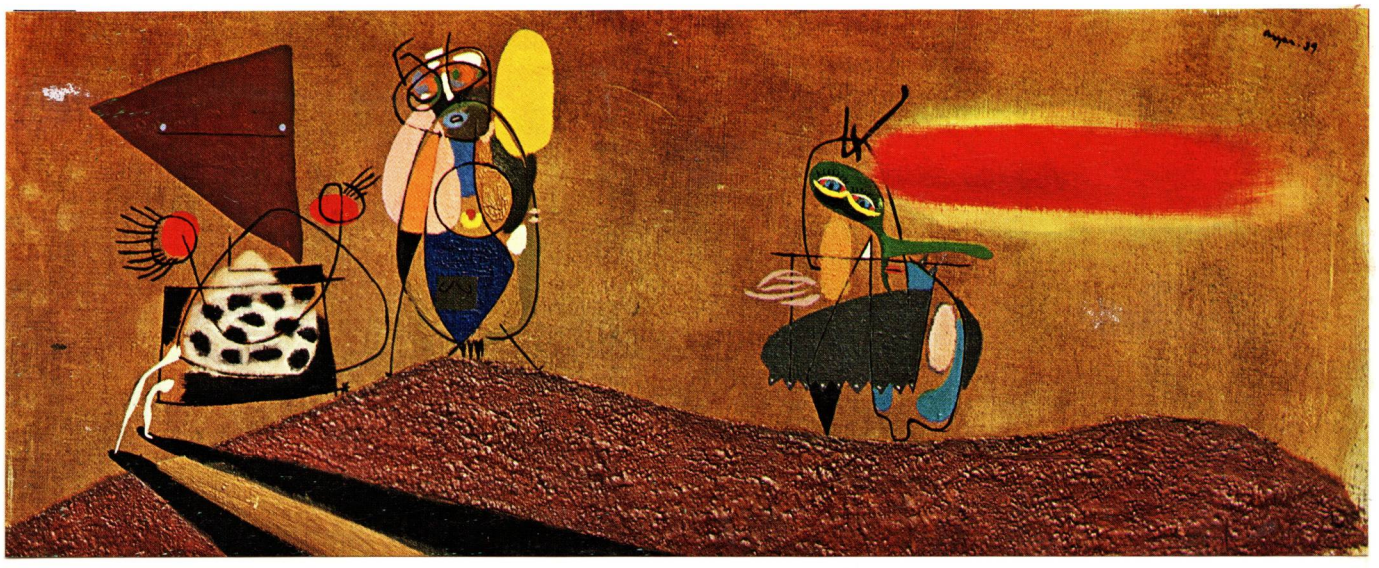


Fig.19 *The hill*, 1939, 33·2×80·5cm (Cat.105).

Chapter 1: From naturalism to the influence of Paris (1930–1939)

Jorn's earliest paintings from 1930 to 1934 were mostly small landscapes, portraits, and figure studies. Nearly all of these still belong to the original owners in various parts of Jutland, especially in and around Silkeborg. Jorn has spoken about this period in his tape-recorded statement from 1953:

'The first impression which I got of the real art of painting was from a painter in Silkeborg called Kaalund-Jørgensen. I was then 16–17 years old. It was partly his own paintings and partly an exhibition which went from one town to another in the provinces which made a very deep impression on me. There was Scharff and there was Søndergaard and there were some lovely paintings by Ejstrup, and there were some of Axel Bentzen's best paintings. It suddenly gave me an impression of quite a new world of art. And I began to paint. And then I tried to become abstract. There was no abstract art in this exhibition, but the people from 'Linien' published a magazine and I saw what they did in this magazine, and it was exciting. And then of course I had read books on art in the Silkeborg library.'[1]

Jorn's earliest abstract paintings date from 1935 (e.g. Cat.38, 40, 41), a year before his first visit to Paris in the autumn of 1936. Looking back on this period from seventeen years later he has this to say about why he chose to study in Paris:

[1] *Asger Jorn om sig selv* (Asger Jorn about himself), *Writings*, Bibl.363, No.91, p.8.

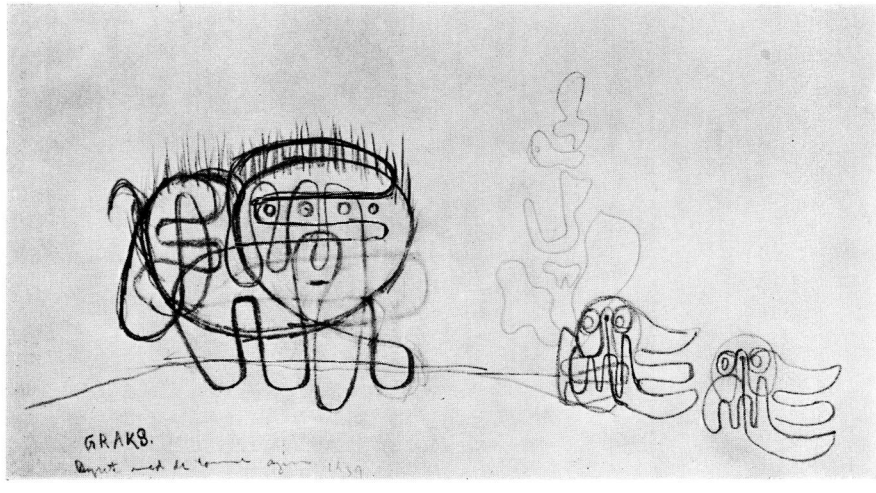


Fig.20 *Graks* or *The animal with the blank stare*, a pencil drawing from 1939.

'It was really just as easy for me to go to Paris as to Copenhagen. Both are, as it were, equidistant from Silkeborg, and Paris is after all artistically more important than Copenhagen.

'I would have gone to Kandinsky's school, but unfortunately he had no school. I knew his pictures from reproductions, because I had read the Bauhaus books which were coming out at the time. So Fernand Léger was the most modern artist in Paris who had a school. And there I got in.'[1]

Jorn spent ten months in Paris during his first stay and returned to Silkeborg in August 1937.[2] He has on several occasions discussed the

[1] Ibid., p.8.

[2] *Hjem fra Paris* (Home from Paris), Bibl.228.

Fig.21 A sketch from 1937 in which Jorn sprayed gouache and ink on to paper with an atomizer.

Fig.22 *Yellow eyes*, 1953, 62×51·5cm (Cat.814).

Fig.23 *Space woman*, 1953, 100×82cm (Cat.837).

pros and cons of the training he received at the 'Académie Contemporaine' of Fernand Léger. In the statement of 1953 he says:

'I allowed myself to be completely guided by Léger's academy and the strict discipline we learnt there. I made a deliberate effort to submit to it as far as I possibly could. But afterwards it took me ten years to break free from this influence. And even then something has always remained – a certain 'structure' which in a way I am glad to have. The French are more confident and serious when composing a picture than the people at the Academy in Copenhagen. This is the most important thing I got from going to Léger. Confidence in handling the picture plane is what I owe to him and to the French tradition in general. They taught one to work in a much more serious way. Yet at the same time there was

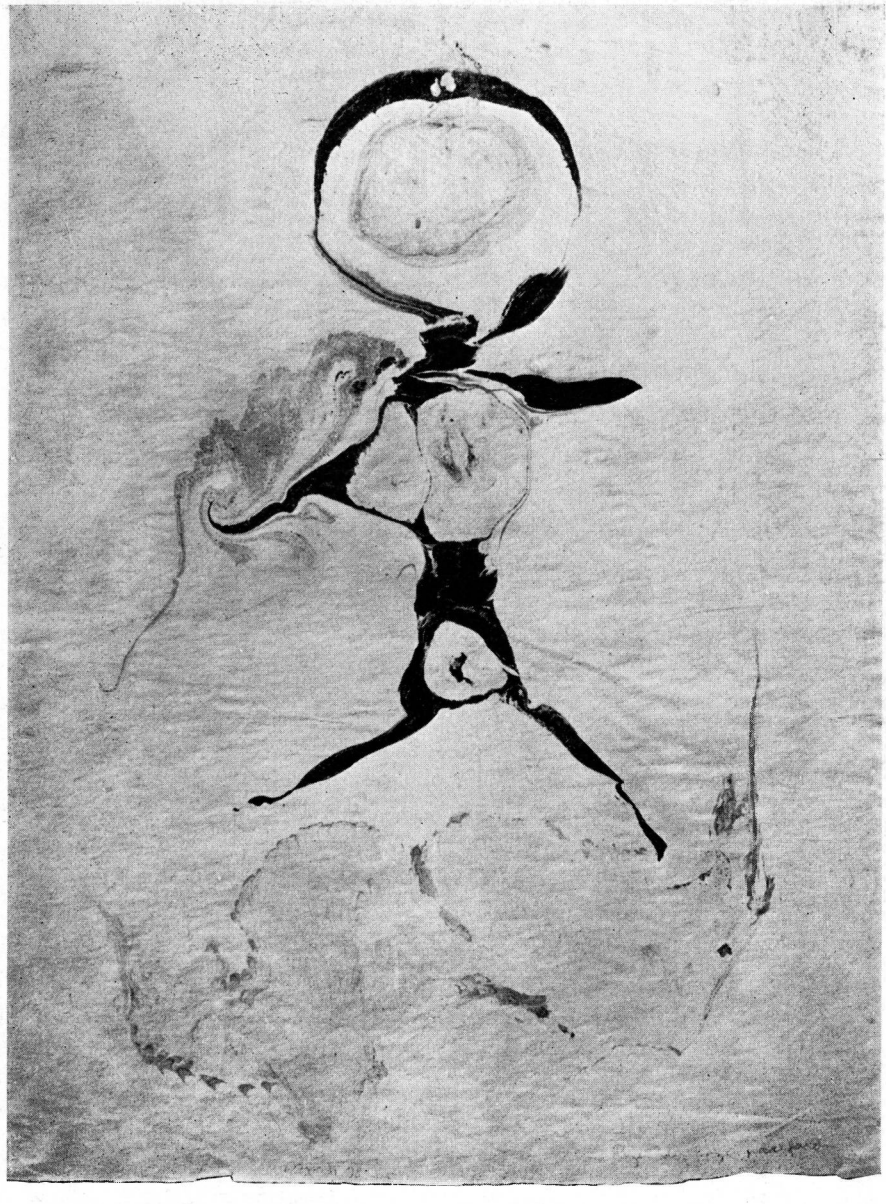


Fig.24 *The girl in search of life*, 1938, a 'flottage' monoprint, made by applying a sheet of paper to oil floating on water.

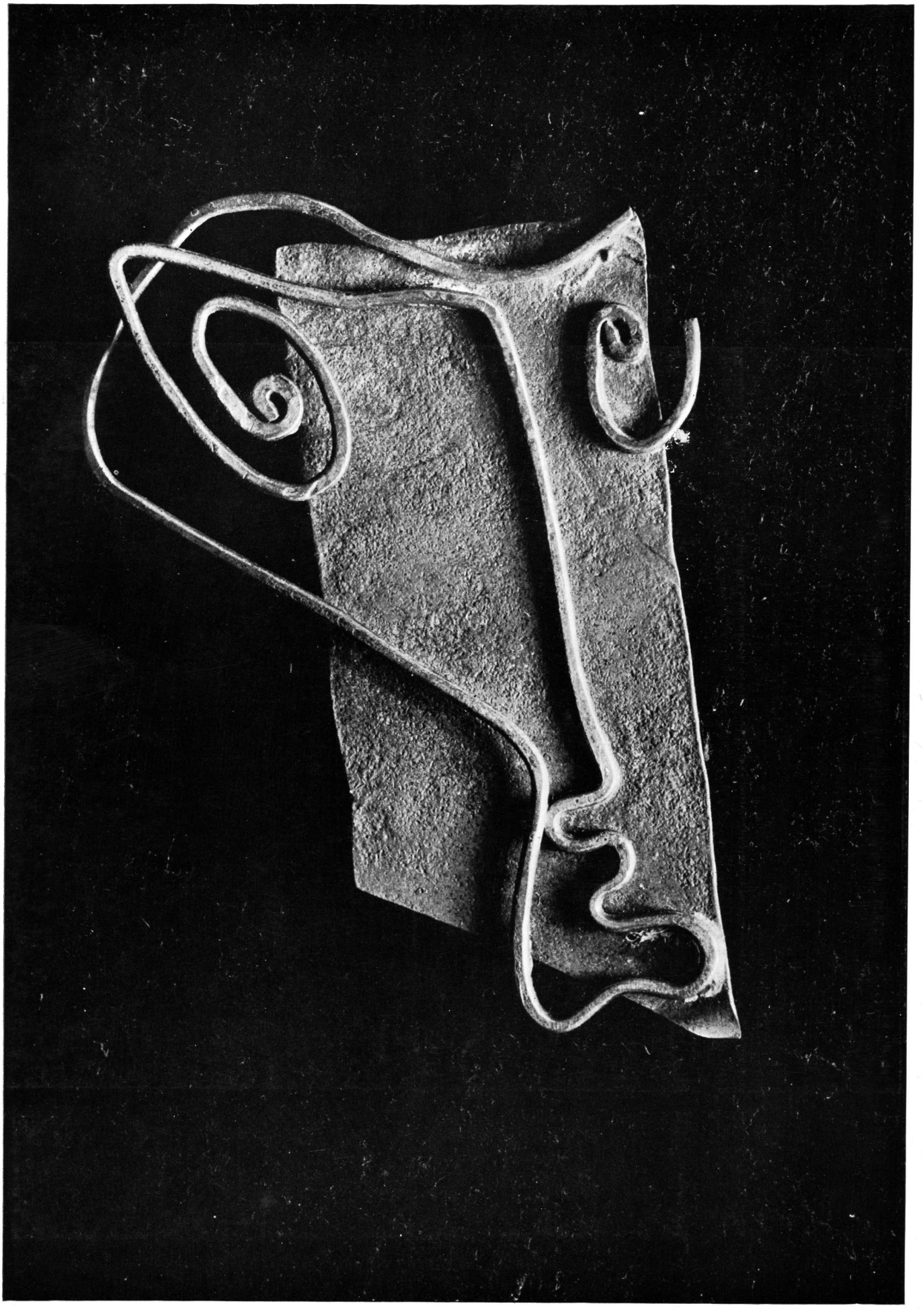


Fig.25 (opposite) A brooch made of copper and silver, *c*.1939, 6×4cm.

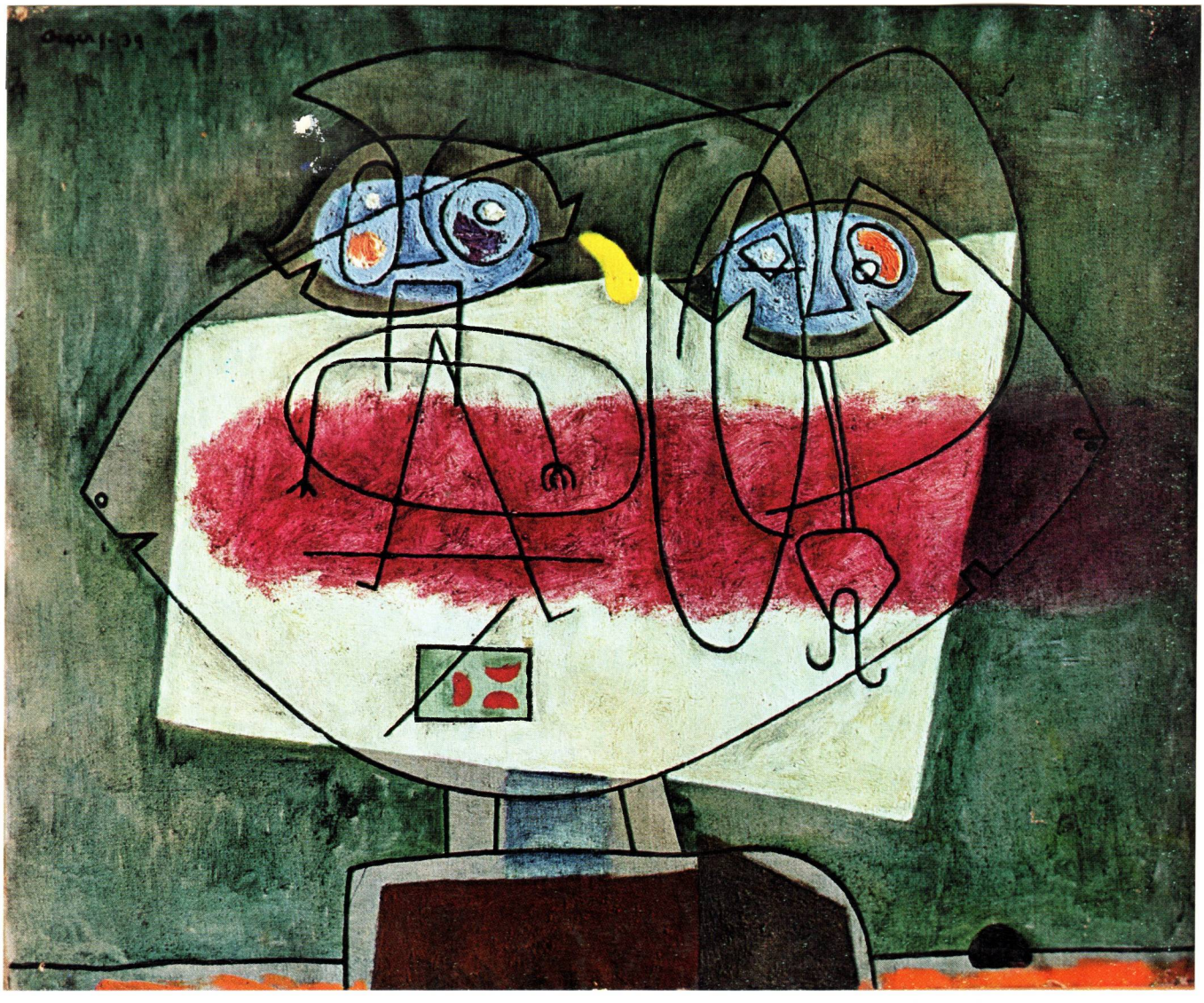


Fig.26 *The green beard*, 1939, 50·2×60cm (Cat.119).

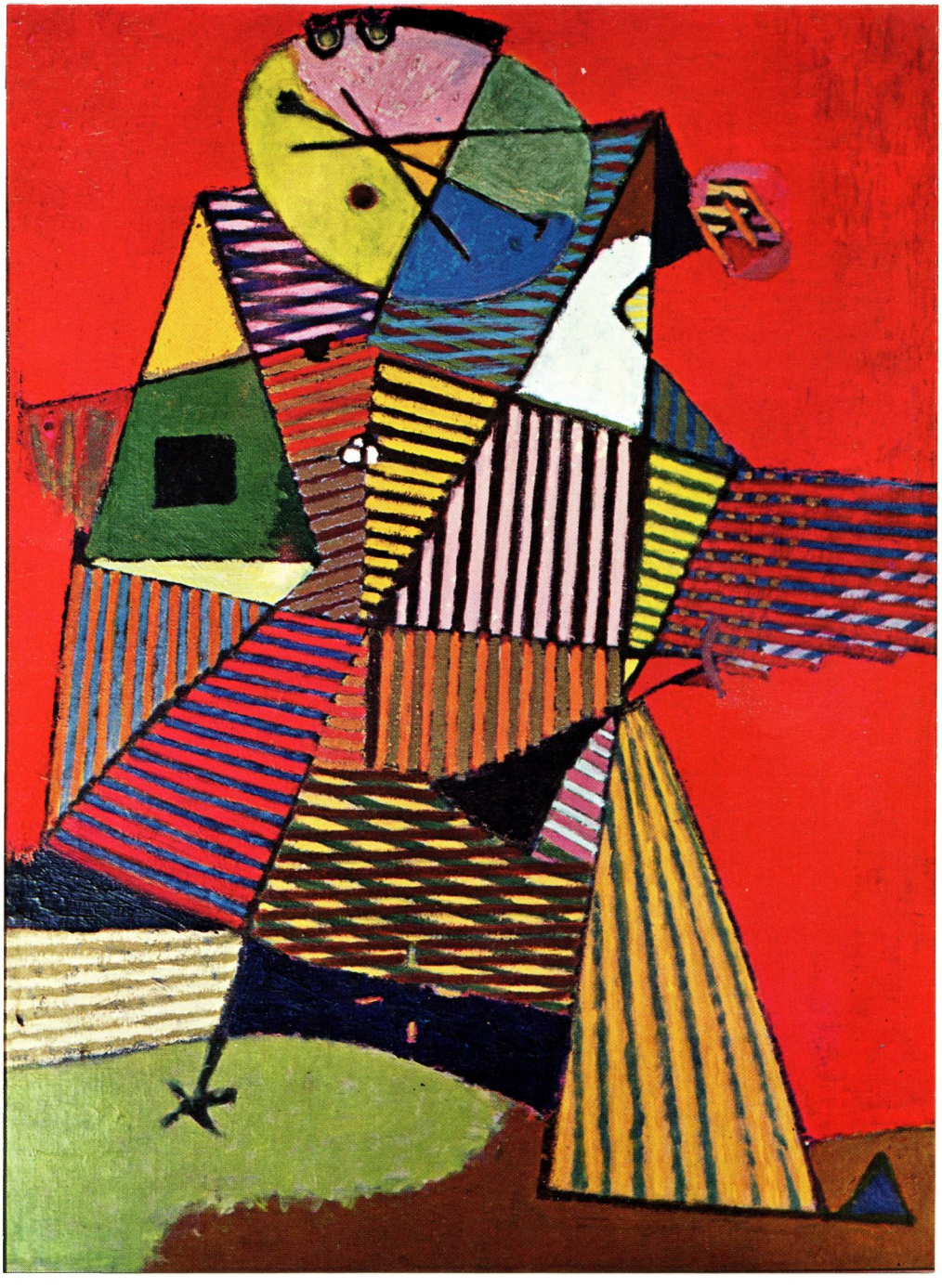


Fig.27 *Man from Harisar* (1939/40), 99 × 73·5cm (Cat.132).

freedom and independence. This is something a Dane cannot understand: that it is possible to be disciplined and independent at the same time. Our ideas of freedom are quite different. Ours is a spontaneous freedom, and that is why it is so difficult to switch over from a French to a Danish state of mind when one is first groping along and trying to discover oneself. Because somehow a man loses his own personality when he comes under the French discipline.'[1]

There is a sketchbook from the Léger period in the museum in Silkeborg.[2] This shows that while Jorn was working on larger compositions in oil and other media, he was at the same time making exact and painstaking sketches of common everyday objects like safety pins, a pair of pliers, etc.

'I also drew hands and ears, as well as fountain pens, plants and everything I could lay hold of. I wanted to get to know every detail, every shape, and to be able to reproduce them as clearly as possible – in a perfectly cold, sober and unemotional way.'[3]

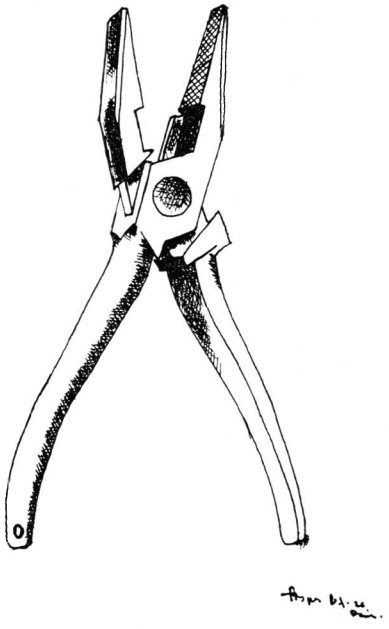


Fig.28 From a sketchbook of 1936 while working with Fernand Léger.

In order to counteract the stultifying effect of the apprenticeship he had undergone in Paris, Jorn began to try out a number of different experiments from 1938 onwards. He discovered that he could turn an abstract composition into a bird merely by inserting a small circle as an eye.[4] Doing the same thing in a more frivolous manner he sketched a 'vacant-eyed' cat called 'Graks' and two amphibious creatures on the same sheet as the outline of a straightforward 'abstract' composition (Fig.20).

If Jorn's sense of humour acted as a liberating force, so did his first-hand study in Paris of works by the major surrealists:

'I accepted the idea of rationalization by following the Dada-Surrealist language of Arp-Miro-Ernst, in order to finish up in automatic writing and spontaneous painting.'[5]

A loosening of the Léger discipline is evident also in the 'flottage' experiments (Fig.24) and the drawings done with a photographic sprayer (Fig.21).

Jorn was back in Paris during the early summer of 1939, when he made some jewelry in copper and silver (Fig.25) and painted the *Portrait of Genia* (Fig.16). At about the same time he illustrated and translated into Danish a book of home-made folktales by Genia Katz Rajchmann which appeared in 1939.[6]

By the time war broke out Jorn was back in Denmark. He remained there throughout the war. These years of restricted movement gave him the opportunity to absorb the experiences he had gained abroad, and enabled him to take a leading part in the turmoil of activity which made Copenhagen during the 'forties one of the liveliest centres of modern art in Europe.

[1] *Asger Jorn om sig selv* (Asger Jorn about himself), *Writings*, Bibl.363, No.91, p.8.

[2] Silkeborg Museum, Inv. No.K.27:1963.

[3] *Asger Jorn om sig selv* (Asger Jorn about himself), *Writings*, Bibl.363, No.91, pp.8–9.

[4] Ibid., p.9. The point is illustrated in the text of the magazine article by a painting from the period (Cat.88).

[5] *Pour la forme*, cf. *Writings*, Bibl.363, No.120, p.87. See also the references to experiments with Chinese calligraphy in Atkins *Asger Jorn*, Bibl.362, p.(33).

[6] *Writings*, Bibl.363, No.13. The book was privately printed and undated. The date is usually given as 1938, but according to the jubilee catalogue of the publishers (*Fischers Forlag 1936–1961*, Copenhagen, 1961, pp.24–25) it came out in 1939.
A French edition in forty-six numbered copies (*Une fille dans le feu*) appeared in Paris, privately printed, in 1966.

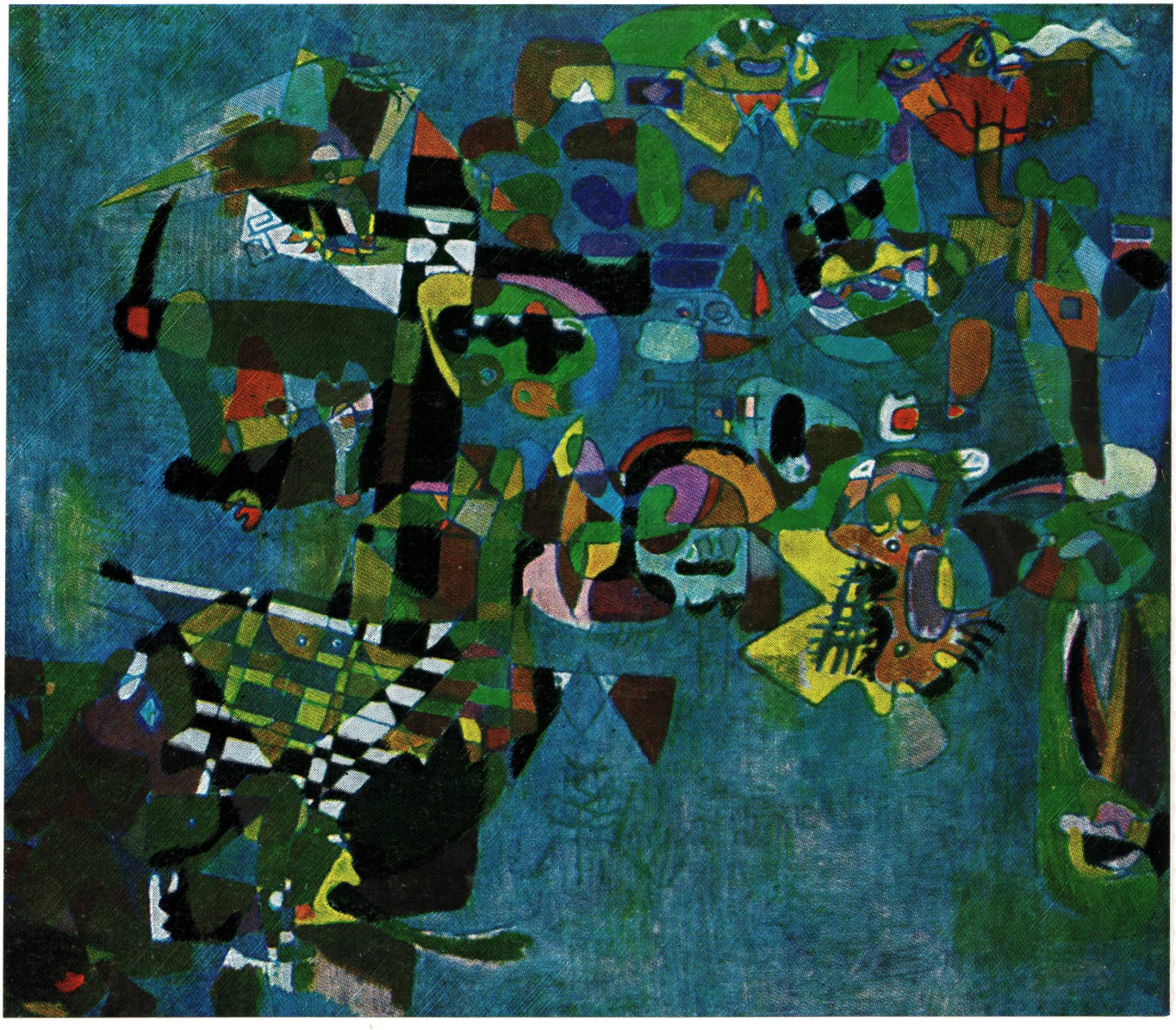


Fig.29 *The blue picture*, 1940, SM 83×100cm (Cat.162).

Chapter 2: Small things (1940–1941)

In 1937 Jorn took a studio at 65A Bredgade, Copenhagen, in the same house as Ejler Bille. The two men were good friends, but it was not until 1940 that their paths as artists converged. Bille, who also studied in Paris before the war, had by 1940 developed a style which was unmistakably his own. His pictures from this period were made up of a dense conglomeration of small patches of colour which were placed alongside each other until they filled most of the canvas. This casual way of painting impressed Jorn, all the more so because it was completely opposed to all that he had learnt under Léger about the 'discipline' of abstract composition.

The blue picture (Cat.162, see Fig.29), which Jorn discusses below at some length, is one of several all-over paintings from this period in which the influence of Ejler Bille is strong – so much so that in two standard art books from the 1940's the picture is wrongly attributed to Ejler Bille.[1] Jorn's own comment on *The blue picture* runs as follows:

'The picture is not composed according to a principle. All the little forms are heaped across the picture. The composition came by itself. I just began to paint from the edge, putting down one shape after another and so on until the whole picture was filled. It was Bille, I believe, who started this over here. I was tremendously surprised to find that one could make a picture in this way, by going from one form to the next and getting along without paying any attention to the picture as a unified whole. Perhaps it looks a bit cubist here and there, but it is exactly the opposite of the cubist method of composition. I only used this technique for a short time and then I didn't need it any more. It was derived from my immediate impression of Danish art at the time, not really Kandinsky, although his pictures were at the back of my mind, but Bille and Richard Mortensen and the others. I chose the colours to express directly what I had in mind, but the French school also influenced my choice of colours. I don't really feel that I'm a colourist, unlike Egill Jacobsen. Of course it's all a matter of where one places the emphasis.'[2]

[1] *Kunst i privat eje* (Art in private collections), Bibl.239, p.281, and *200 danske malere og deres værker* (200 Danish painters and their works), Bibl.244, p.371.

[2] *Asger Jorn om sig selv* (Asger Jorn about himself), *Writings*, Bibl.363, No.91 p.9. See also Atkins *Asger Jorn*, Bibl.362, p.(33).

The best known painting of this kind is called *Smaating* (Small things), Fig.132, but there are several other pictures from 1940–1, besides *Small things* and *The blue picture*, where Jorn has applied Ejler Bille's formula for producing random compositions. The aim was, as Jorn says, 'to disengage myself from the schooling I got in France'.

In *The blue picture* the pattern consists of small coloured pieces which are neatly slotted alongside and into each other as in a jigsaw puzzle, with the joins clearly visible. At the bottom left there is a solid area which fans out diagonally across the canvas and then breaks up into a multi-coloured patchwork of islands, like an archipelago on a blue lake. This picture, by the time it was finished, looked more harmonious and well balanced than Jorn had wanted it to be. 'I tried to do the picture as

Fig.30 A barrel which Jorn painted upon in about 1941.

chancily as I possibly could. It does not look very chancy, but you must remember that I had a severe discipline behind me.'[1]

Unlike *The blue picture* the surface of *Small things* has no blank spaces on it, but is cluttered almost from end to end with festive litter, like the floor of a room after a children's party. Most of the bits are unrecognizable, but just above the centre there is a domino mask with eyes like peep-holes directed straight at the spectator. From now until 1947 the mask, with its infinite powers of metamorphosis and suggestion, becomes a favourite device of Jorn's.[2]

The importance of the *smaating* pictures of 1940–1 is of course more

[1] *Asger Jorn om sig selv* (Asger Jorn about himself), op. cit., p.9.

[2] It was Egill Jacobsen who first developed the mask motif (out of self-portraiture) in 1935.

Fig.31 *Toutou, II*, 1940, 73×60cm (Cat.189).

historical than intrinsic. They were painted at the beginning of Jorn's search for a personal style and during an eclectic phase which lasted from 1938 to 1943.

While Jorn was staying at Refsnæs near Kalundborg during the summer of 1940, he made a series of deliberate experiments which were designed – like all his serious work at this time – to bring about a greater spontaneity of invention and an easier, more natural rhythm of composition.

'I drew on transparent paper and then I laid several drawings on top of each other, so that they were linked and I could see them all at the same time. Each of the drawings was an abstract form, as clear and rich as possible. I simply tried systematically to vary some primary forms. I made a sort of ABC. I did this to find my way to the various form possibilities. It was very systematic work I did, more systematic than what I do now. But the forms were different from each other and broke into each other. And then I was inspired by the chance effects which the over-layers gave of their own accord . . .'[1]

This account of experiments with superimposed drawings comes in the context of Jorn's detailed description of *The blue picture*, but it seems in fact to apply to another type of painting from Refsnæs. The key picture in this other style is Cat.174, for which there are three related studies (Cat.171, 172, 173). The series consists of variations on rounded forms: ovals, cones, circles, crescents. These are woven into harmonious and rhythmical patterns, with the masses evenly distributed and balanced out. There are no figurative references, except where the arabesques occasionally of their own accord give rise to identifiable features, like the human profile in Cat.172 or a prominent pair of eyes in Cat.173. At about this time Jorn painted on a barrel and used some of his favourite motifs there (Fig.30).

The Refsnæs paintings stand out as a first example of a deliberately contrived curvilinear style which Jorn put aside as soon as he had mastered its principles. Some years later, in 1946, he briefly reverted to something similar, but already at a much higher level of imaginative power.

[1] Ibid., p.9. In another place (*Writings*, Bibl.363, no.63, p.(73)), Jorn mentions that he carried out similar experiments in Paris in 1939, but we have no record of this.

Chapter 3: Didaska (1944–1945)

From the middle 'forties onwards there were periods which usually lasted from one to two years, when Jorn concentrated upon the development of a particular theme to which he gave a name, like *Didaska*, *Le droit de l'aigle*, *Aganaks*, *On the silent myth*, etc. Sometimes he worked on more than one of these projects at the same time.

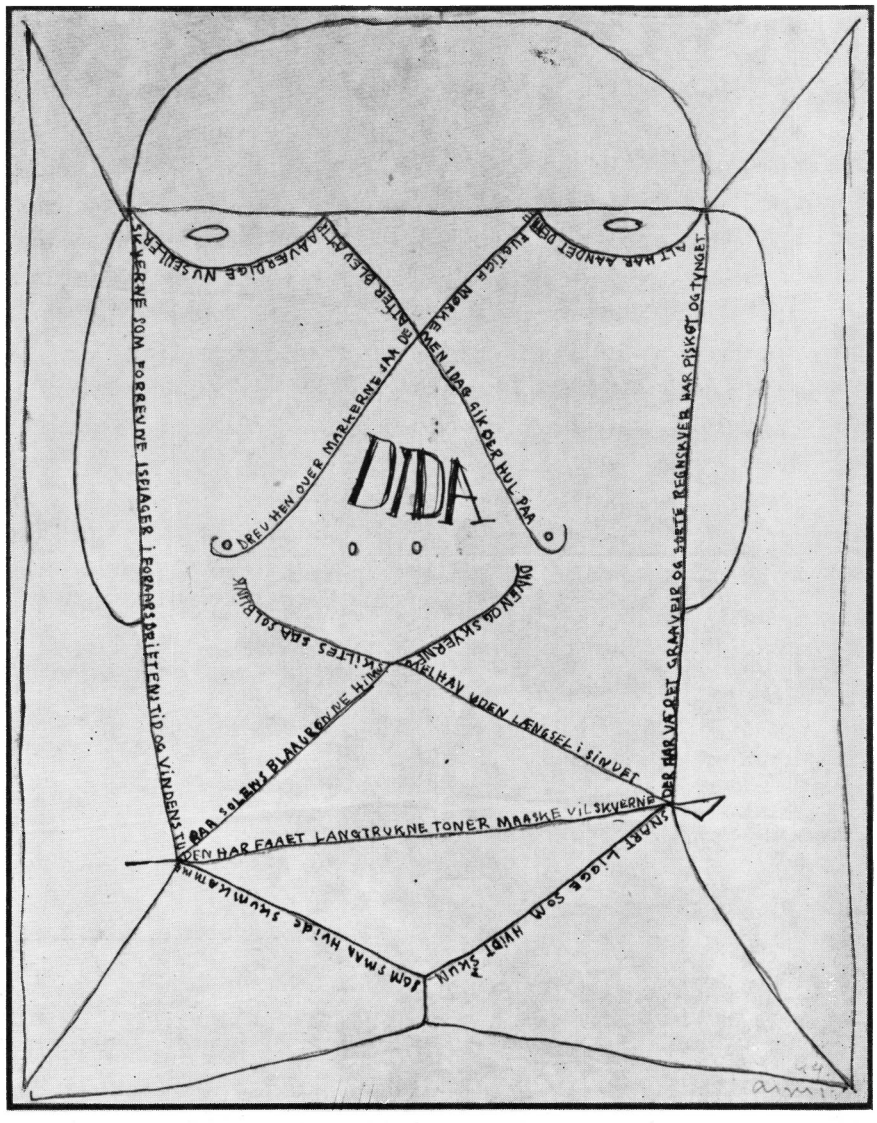
The first of these themes to be given a name was *Didaska*. Unlike later themes the Didaska drawings and paintings are the lyrical expression of a purely personal and intimate experience. The title 'Didaska' is made up of 'Dida' and 'Aska'.

The most typical Didaska paintings are two-figure compositions. The heads of the two figures tend to be disproportionately large and the two personages themselves are either in close proximity or actually woven into a single pattern. Some Didaskas have a flowing lyrical rhythm, but there is also a more jaggedly birdlike version of the same theme. These staccato bird-figures sometimes occur alone. Only a few Didaska paintings are titled, but there are altogether at least ten paintings from 1944–5, and a few from 1946, in the Didaska style.

This style is rather easier to recognize than to define. The most obvious common factor is that the Didaska paintings and drawings are

Fig.32 A *Didaska* water-colour and pencil drawing, 9·9 × 12·2cm, from 1944.

Fig.33 *Dida*, a pen drawing from 1944, 28·5×22·5cm.



in small format. Their mood is delicate and fragile. The colouring tends to be warm and soft, which also applies particularly to the drawings. The Royal Museum in Copenhagen owns twenty-five Didaska watercolours which were bought as a set and most of them were exhibited at the museum in 1961.[1]

The compositions in these drawings consist of single figures and twosomes, but there is also an oblong three-tier frieze of many interlaced running and dancing figures (Fig.34). Lawrence Alloway has discussed the prevalence in COBRA iconography of 'the one, the couple, and the many'. The COBRA movement began in 1948 but long before this the Danish artists, including Jorn, were developing a common inventory of forms.[2]

The three-tier drawing is interesting in the Didaska context, because it provides an analogy with two oil paintings from 1944 which might not

[1] The Department of Prints showed twenty-two Didaska drawings in the summer of 1961 (cf. Bibl.140); the museum catalogue of 1965 (Bibl.184, p.172) refers to twenty-five Didaska drawings in the permanent collection. In addition there are known to be some Didaska drawings in private collections.

[2] See Lawrence Alloway's introduction to the catalogue of *The fourth Guggenheim international award 1964* (Bibl.370), p.22, and his *Danish art and primitivism*, Bibl.347.

otherwise be considered as related to the Didaska series. The paintings are called *Sorcery* (Cat.350) and *The troll and the birds* (Fig.138). The first is the smaller of the two and has the gay rhythm of a carnival scene. *The troll and the birds*, on the other hand, is like a large and brightly coloured mosaic in which multitudes of small creatures and faces peer out and leer at the spectator.

Although the noisy crowded scenes in these larger pictures seem very different from the small and intimate Didaska idylls, there are some points of similarity. *The troll and the birds* is painted in the same warm, occasionally rather cloying colours as the Didaska paintings (the water-colours are better able to sustain the delicacy of mood) and it is possible to regard the cluster of gnomes, beasts, and toy figures in the big picture as an extravagant kind of Didaska anthology. At the same time, because of its kaleidoscopic all-overness, *The troll and the birds* harks back to the *smaating* pictures of 1940–1. *The troll and the birds*, according to Jørgen Nash who had this picture in his house until 1962, was painted during the optimistic summer of 1944 when it was felt that the war in Europe was beginning to draw to its close.

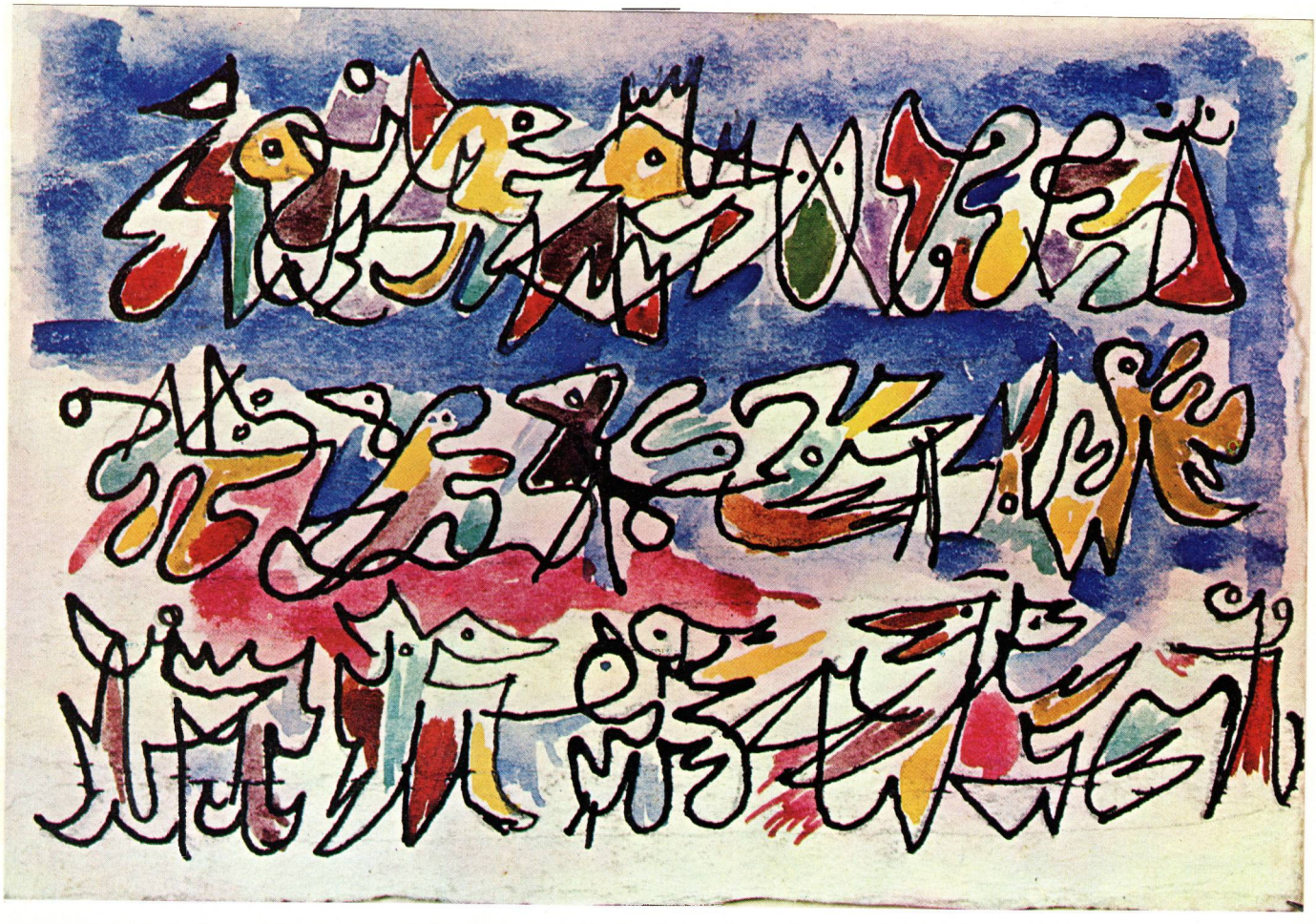


Fig.34 A *Didaska* figure frieze in water-colour with some indian ink and pencil, 7·2 × 10·3cm, from *c.*1944.

Fig.35 *Saxnäs*, 1946, SM 153·5 × 123cm (Cat.473).

Chapter 4: Saxnäs (1946)

Jorn's major paintings from 1946 were in two closely related styles. The culmination of the first style was the big *Saxnäs* picture (Cat.473; reprod. in colour, Fig.35), which was painted entirely in Lapland. It is one of Jorn's rare masterpieces in an almost entirely non-figurative manner. The strong and confidently flowing lines of this painting and its deep and resonant colours owe something to the Didaska experience of the year before. If we want to look further back than this, we can see the beginnings of this style in the curvilinear motifs from Refsnæs in 1940. Although it is easy to trace the antecedents of the big *Saxnäs* painting, it would be hard to define what it is that gives this picture its powerful and enigmatic presence. *Saxnäs* is one of the peak achievements of Jorn's early career as an artist.

The second type of painting from this period also has some connexion with the experiments from 1940, if only because on each occasion Jorn adopted a 'scientific' approach to a problem of art. The Refsnæs experiments had been synthetic: several drawings were superimposed to create a new and complex design. Now the process was reversed: Jorn started with a complex drawing and derived or 'abstracted' a number of smaller drawings from it. He also, at about the same time, made two 'key' paintings in oil, from which he derived several other paintings. Let us now see what the experiment with drawings was all about.

It was probably in 1946 that Jorn wrote an article, not published until a year or two later, in which he set out to discover whether so-called 'abstract' art contains any clear and meaningful symbols. The view that such symbols exist was stated in a book by V. Bjerke-Petersen published in 1933 under the title *Symbols in abstract art*.[1] This book made a considerable impression on Danish artists of Jorn's generation. Later the psychoanalyst Sigurd Næsgaard, who stood close to the 'Helhesten' circle, made a study of symbols in abstract art from a psychoanalytical point of view.

Jorn had for some time been interested in psychoanalysis. He had undergone long periods of analysis with the psychoanalyst Søren Westergaard, but he had never studied psychoanalytical theories about art at first hand. In 1946 the chance came to discuss this subject with Sigurd Næsgaard. The reason was that Vilhelm Serber had asked Jorn to write an article for a book which he was planning to bring out under

[1] Bibl.227.

Fig 36 *Summer night*, 1946, 92×66cm (Cat.477).

the title *Interessant Nutids-Kunst* (Interesting contemporary art). The book was to contain essays on modern art by various Danish artists and writers. Jorn agreed to contribute a paper on the interpretation of automatic drawings, while Næsgaard – probably at Jorn's suggestion – was asked to write on the relationship between psychoanalysis and art. It was in connexion with these articles that Jorn visited Næsgaard.

Like most Danish intellectuals Næsgaard owned a private collection of modern paintings. With the help of these paintings he was able to explain his theory to Jorn by using the examples on his walls as illustrations. According to Næsgaard's theory every abstract painting contains a hidden image which the trained observer can discover and interpret in terms of the artist's psychology. If there are other hidden symbols they merely support the main theme. Næsgaard pointed out some of these central motifs and explained their meaning to Jorn. Since Næsgaard intended to write an article on this subject Jorn helped him by making some sketches. In these sketches the central motifs of certain paintings were reproduced as directed by Næsgaard. Two of the sketches were published by Næsgaard in his article, alongside the photographs of the original paintings from which the details had been taken.

The most striking thing about the two sketches published by Næsgaard is the extraordinary crudity of outlook which they reveal. They are like a juvenile parody of Freud's theory of sexual symbolism. The first of the sketches shows a copulating couple, the other is a rather unconvincing illustration of what the author explains to be 'mouth fetishism'. Another thing which strikes one about these illustrations is the difference in quality between the two paintings which Næsgaard had chosen as his examples. One of the paintings is easily recognizable as being by Else Alfelt, whereas the other is by what looks like a very bad amateur painter. This lack of discrimination, the fact that Næsgaard saw nothing wrong in reducing two works of quite different artistic quality to the same lowest common denominator, can hardly have failed to make a bad impression on Jorn. He certainly found ways, from then on, for combating this kind of art criticism. The paper he wrote for Serber was a first but tentative step in that direction.

The publication of *Interessant Nutids-Kunst* was delayed for some time. It came out eventually (probably in 1948) in a small edition of 350 numbered copies, privately printed and undated. It had the format and layout of an art magazine rather than a book. Owing to careless editing the text unfortunately contained a disastrous number of errors and omissions,[1] but in spite of its garbled presentation Jorn's article is important for anyone who wants to understand what lay behind a whole group of related paintings and drawings which he made around the time of the journey to Saxnäs. We shall therefore have to take a closer look at the experiment which formed the basis for Jorn's article.

The purpose of the experiment was to find out whether it is possible to speak of a single central image or motif in a complex linear drawing.

[1] To start with, Næsgaard's article was published under the name Asger Jorn. Secondly, in Jorn's own article, the most important drawing (from which all the other drawings were derived) was left out altogether. Thirdly, the smaller drawings on p.(75) were printed without captions, so that the reader cannot tell that these drawings were in fact made by four different artists, namely Jorn (upper left), Carl-Henning Pedersen (upper right and printed upside down), Richard Mortensen (lower left), Ejler Bille (lower right).

Jorn took one of his own automatic drawings as the basis for his investigation. It was a pen drawing which consisted of an elaborate network of lines, like a highly complicated doodle (Fig.37). Confronted by this labyrinth of lines Jorn tried systematically to disentangle it by removing, item by item, the 'inessential' parts. He compared this process with the way in which a sculptor carves out an image from a block by removing successive layers of inert material. Jorn soon found out, much to his frustration, that all the lines in the drawing were inextricably bound together. This meant that for him there was no such thing as an 'essential' and an 'inessential' part of the pattern.

He then decided to find out whether other artists would react to the problem in the same way. He took a proof print of the drawing to a meeting at which a number of Danish artists were present. He put a

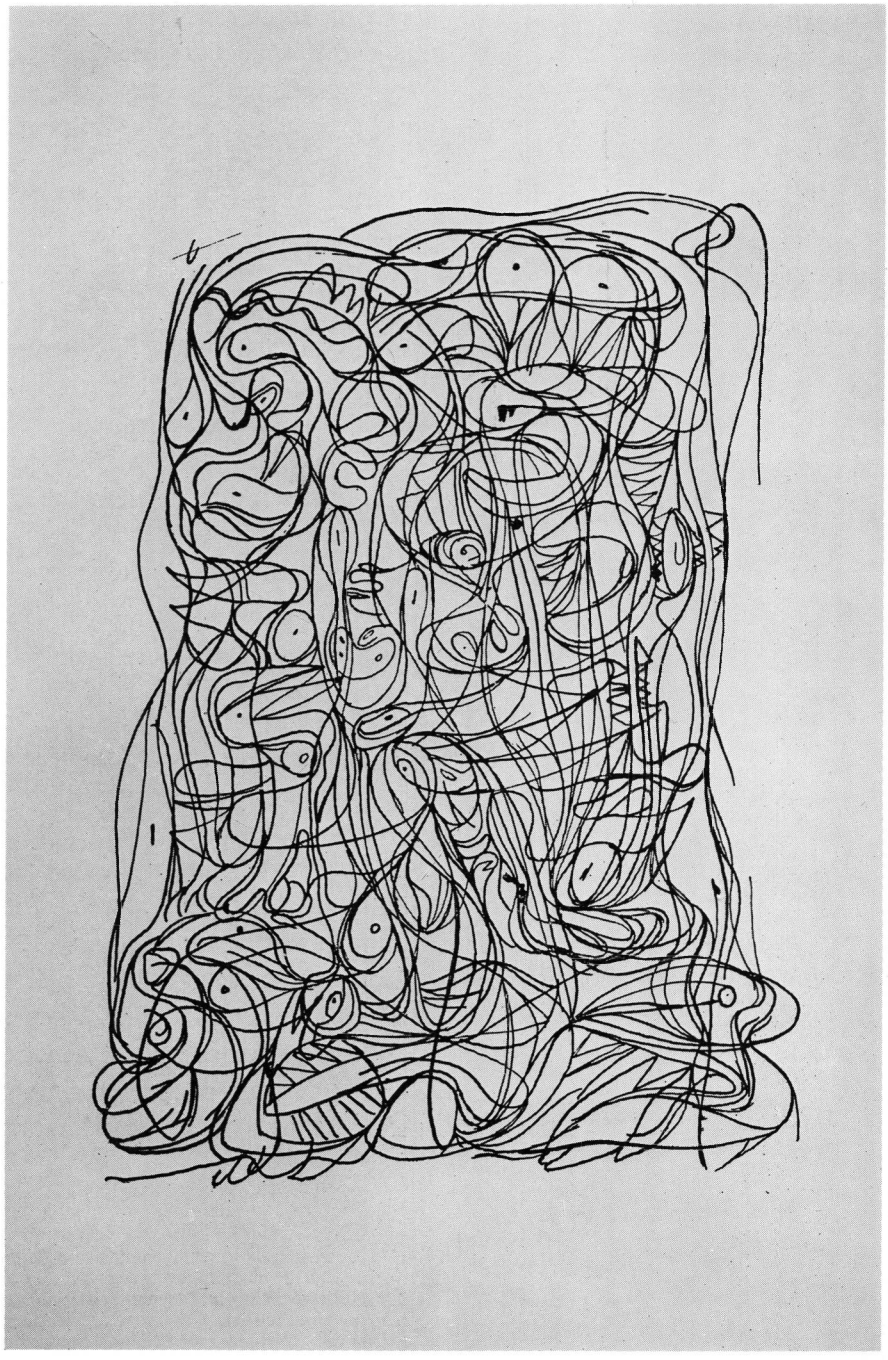


Fig.37 The 'key drawing' from 1946.

layer of tracing paper over his drawing and then asked the various artists in turn to pick out the most important motif. Everyone, as might be expected, produced quite a different result, as we can see from the three examples reproduced on p.(75) of Jorn's article.

Not long afterwards Jorn took the proof print with him on his travels to Sweden and France. Whenever he met a willing and suitable person he put him through the test. In this way he collected tracings from Atlan, Dominguez, Wilfredo Lam, Matta, René Renne, Claude Serbanne, Vilato, Nils Wedel. All the sketches continued to look quite different, which seemed to indicate that there is no such thing as a single significant image in a complex drawing.

Jorn did not state this conclusion outright in his article. It was probably not until some years later that he began to realize the full implication

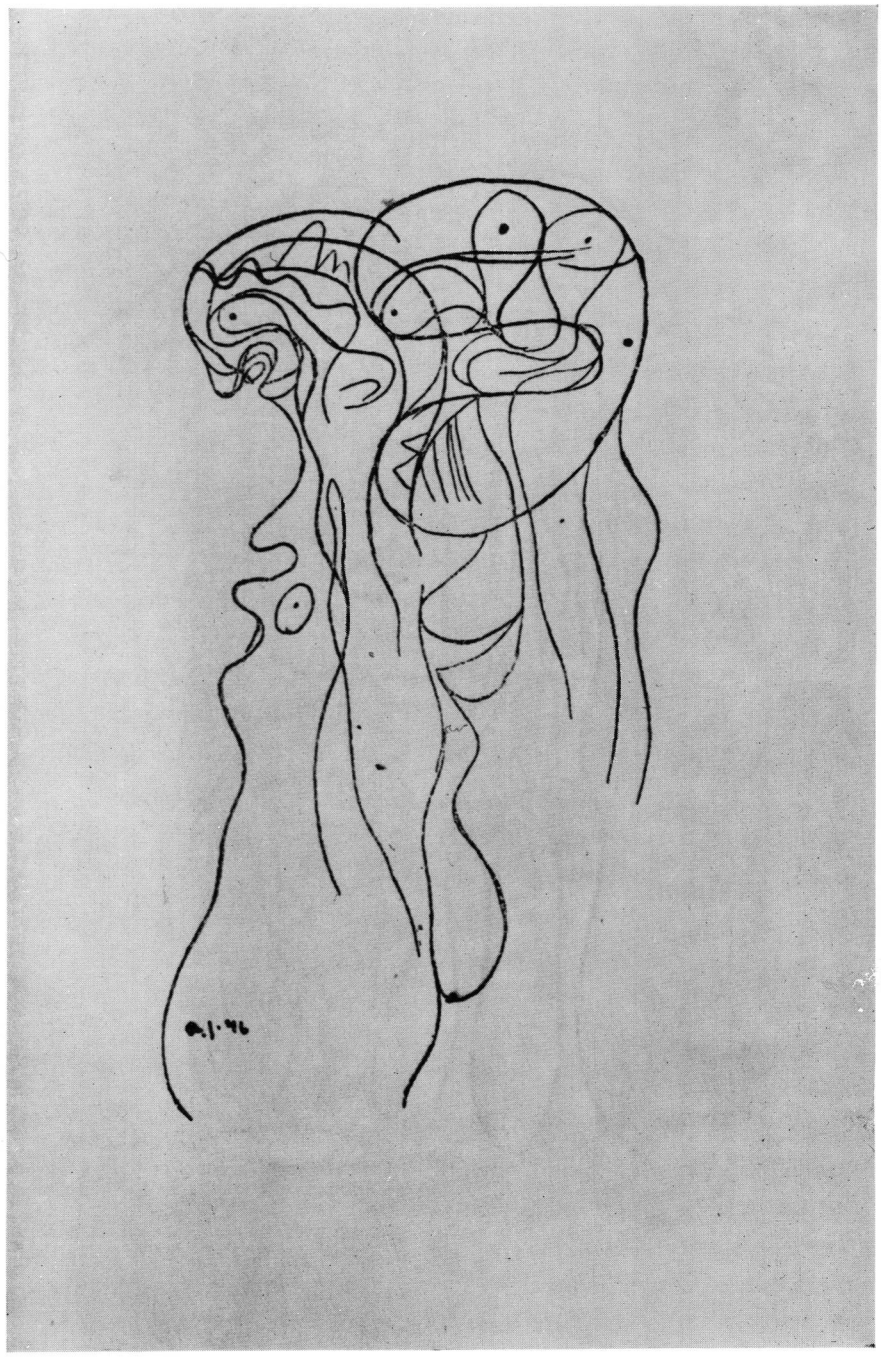


Fig.38 One of the experimental pen drawings derived from Fig.37.

of these linear experiments. What he was later able to deduce from them was this: If no two spectators can agree on what are the significant images in a given picture, then there can be no such thing as an objective analysis of the symbolical content of a work of art. This means that artistic symbols are open to a multiplicity of different possible interpretations.[1] Jorn elaborated this theme in his book *La roue de la fortune: Méthodologie des cultes* (written in about 1951 but not published until 1957).

Jorn's preoccupation with the analysis of patterns may seem to us like an intellectual parlour game, but it was more than that. For Jorn these problems presented a real challenge. His preoccupation is not only reflected in his paintings from the Saxnäs period, but it also explains his keen interest in topology a few years later.

The paintings which belong to this series are divided into two groups. The first consists of *Magic* (Cat.475) and its three derivations (Cat.476, 477, 478). The second group is slightly later and contains Cat.479 and its derivations Cat.512 and 513. The two key paintings, *Magic* and the untitled Cat.479, have a rather similar structure. This makes it difficult to decide which of them may have served as the model in any given case. Moreover it is impossible to tell whether a painting like, say, *Summer night* (reprod. in colour, Fig.36) is based upon one of the two key paintings or upon the drawing reproduced in Fig.38.[2] Whatever the answer may be, this is one of those cases where the by-product is artistically superior to any of its possible models: *Summer night* is one of Jorn's most delicate and beautiful paintings from the middle 'forties.

During the period which we are discussing, Jorn's paintings and drawings were part of an inseparable activity. This integrated phase was at its height during the stay in Saxnäs and lasted altogether from the spring of 1946 until the spring of 1947.

In the autumn of 1947 Jorn was invited to speak at an international artists' conference in Brussels. He decided to speak not merely for himself but on behalf of what he called the 'Danish Experimental Group'.[3] A group of this name has never officially existed, but Jorn was probably referring to a number of different groupings which contained the same nucleus of Danish artists, i.e. the 'Helhesten' circle (1941–4), the signatories of the 'New Realist' manifesto,[4] and the artists included in the Gothenburg exhibition of 1947.[5] Whatever may have been in Jorn's mind when he spoke of the 'Danish Experimental Group' the name caught on. A few months after his speech the Dutch formed a group

[1] Jorn's paintings have become more and more ambiguous in their imagery during the years since he left Denmark in 1953. One of his recent pictures is called *Seven types of ambiguity*, as a tribute to a favourite book.

[2] The drawing is taken from a set of unpublished page proofs, *Dessins de Asger Jorn*, Galerie René Drouin, Paris, edited by Claude Serbanne and René Renne. The proofs belong to M. Édouard Jaguer in Paris.

[3] An extract from Jorn's speech was published in the BULLETIN INTERNATIONAL DU SURRÉALISME RÉVOLUTIONNAIRE, Brussels, No.1, Jan 1948, p.9.

[4] This manifesto was sent to the Museum of Modern Art in New York in 1945. Cf. *Writings*, Bibl. 363, Nos.48 and 171.

[5] Bibl.46.

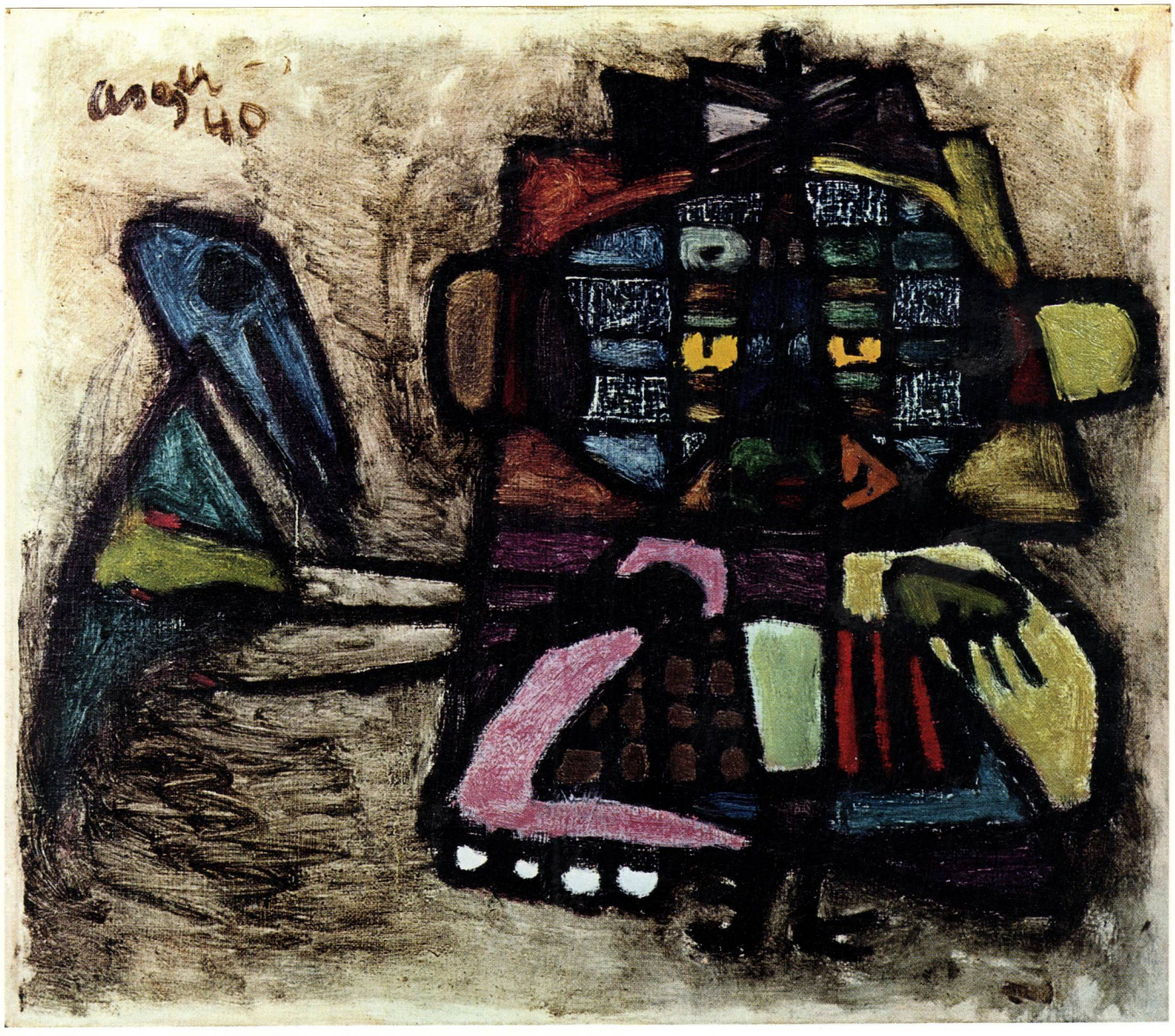


Fig.39 *The girl with the bird*, 1940, 40·7×46·8cm (Cat.157).

Fig.40 *Summer air*, 1940, 101 × 85cm (Cat.141).

which they called the 'Experimental Group of Holland'.[1] It consisted of Karel Appel, Eugène Brands, Corneille, Constant, and others.

When the COBRA group was founded towards the end of 1948 the term 'experiment' or 'experimentation' soon became part of its essential vocabulary. By this time the idea of experimental art had been accepted, even if never clearly defined, by the artists of the three COBRA countries.

It seems that no other artist of the COBRA group, with the exception of Alechinsky later on, was interested in the intellectual problems which occupied Jorn, and which we have described in this chapter. Jorn stood alone in practising this kind of experimental art and in concerning himself with problems of symbolism and psychology. It was some years later that he drew a distinction between two types of experiment: a 'scientific' experiment which is repeatable and an 'artistic' experiment which is unique.[2]

Although the term 'experimental' has been bandied about in art literature until its meaning has been worn down to almost nothing, it is nevertheless true that Jorn's art today is experimental in the sense that he never works to a premeditated formula. Since the 1950's he has increasingly chosen to gamble on the outcome of what he paints. This has resulted (on the debit side) in an unevenness of quality which one critic has deplored.[3] But as a positive asset it is precisely Jorn's unpredictable and Protean inventiveness that is the source of his artistic individuality and strength.

[1] The Dutch group came into existence on 16 July 1948, according to a note in REFLEX, Amsterdam, No.2, 1948, p.1.

[2] In his latest book (*Gedanken eines Künstlers*, Munich, 1966) there is a paragraph on *Experiment und Modernismus* (p.234), in which he discusses the time factor in experiments, and the connexion between experience and experiment or 'past' as against 'present'.

[3] An unnamed French critic (probably Michel Tapié) is quoted as saying of Jorn 'Il a râté trop de tableaux', Bibl.394, p.(11).

Fig.41 *Birds of Paradise*, 1948, 59·3×45·4cm (Cat.581).

Chapter 5: Tunisian paintings (1947–1948)

Jorn lived with his family on the island of Djerba in Tunisia during the winter of 1947–8 and returned to Europe in the spring. It is not known how many pictures he brought back from Djerba. Galerie Breteau in Paris exhibited a group of Tunisian paintings in November 1948. The catalogue contained a text by Claude Serbanne and René Renne, but no list of pictures.

The only direct evidence concerning Jorn's output in Tunisia is a snapshot which was taken in 1948 by the architect Marinus Andersen in Copenhagen, when Jorn brought some of the Tunisian paintings to his office to show him. The snapshot, which is not sharp enough to reproduce here, shows eleven paintings of which nine have been identified. Jorn probably brought back from Djerba at least another twenty paintings which are not on the snapshot. Some of these latter are inscribed 'Djerba' or have Tunisian titles or have been identified by the artist as belonging to the Djerba period. On the other hand there are some paintings with Djerba features which were almost certainly painted slightly before or after the journey. Such overlapping is not surprising in a painter of Jorn's versatility. He habitually worked on several different projects and in more than one manner at the same time, trying out a variety of new ideas. This has given rise to some curious 'anticipations', like the very Arab-looking head (Cat.502) dated 1946, a year

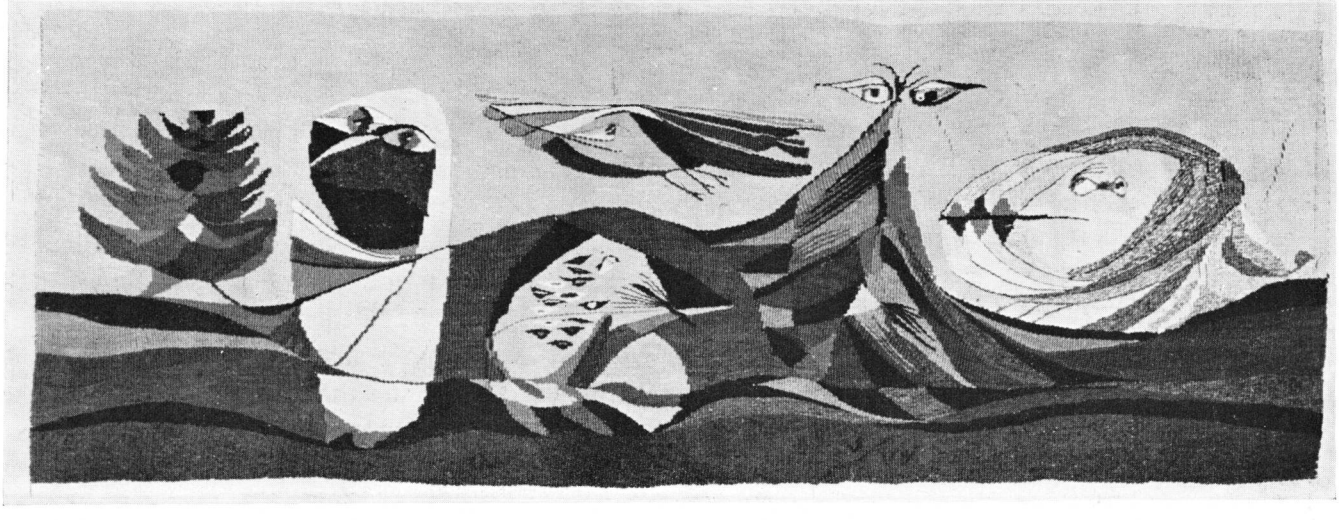


Fig.42 *Moukère de Normandie*, a Jorn-Wemaëre tapestry, 38 × 96·8cm, from 1947.

Fig.43 Wemaëre (left) and Jorn, weaving a tapestry at Pinson l'Évêque, Normandy, in 1947.

before Tunisia; and the occurrence in three pre-Tunisian landscapes (Cat.527, 528, 529) of flat Djerba-style trees. Such trees were probably evolved from the tapestry designs on which Jorn and Wemaëre collaborated shortly before Jorn's journey to Tunisia (Figs.42, 43 and 45). A plan of theirs to set up a tapestry studio in Tunisia fell through.

Jorn has described one of his typical Tunisian pictures, entitled *Djerba*, as follows:

'*Djerba* [Fig.155] was painted in Tunisia in 1947. Djerba is an island in Tunisia. It represents a sort of tree, a tree of life, which is a typical Arab motif. And then there is a dromedary with a man on top, who at the same time acts as a sun. So it is a sun god riding an animal,with the Mediterranean at the back. Not that I want to attach a deeper symbolical meaning to it. It is merely that I got an impression of the motifs for painting which they use in Tunisia. And then the impression of nature. The beach and the Mediterranean, you see, lie behind; and then the birds up in the trees. It is something I have seen myself.

'The dromedary had to have such long legs to prevent it from lying down in the water. I had to raise it up above the water level. I had to spread the things over the surface so as to fill the whole space. It is no use putting everything at the bottom and then having an empty space at the top, so I might just as well move some of it up. I work on the principle that the picture surface dictates the proportions and that the perspective does not have to be according to the way I actually see things. For example, the way I distribute objects over the surface is more like the way a designer of a radio set draws a model of the set on a piece of paper. Such a drawing does not look like a radio at all. When we look

Fig.44 *Automolok*, 1948, 99·5 × 80cm (Cat.556).

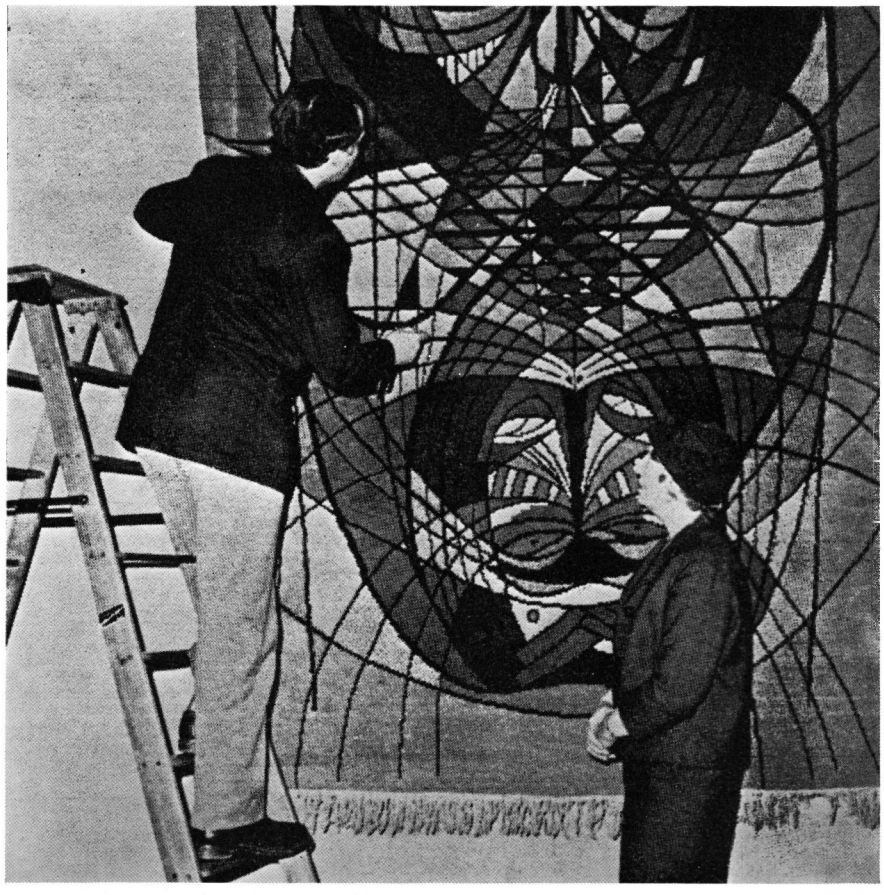


Fig.45 A Jorn-Wemaëre tapestry from 1947 being hung for an exhibition in Zurich. The painting in Fig.149 was a study for this tapestry.

inside a radio we see a tangle of wires and valves and suchlike. But when we look at a diagram the whole thing becomes clear, and we can see how the electric current flows through the set. In the same way I laid out this picture so that one thing does not overlap or hide the other.'[1]

The tree of life, which also occurs in some of the other paintings, has a flat closed-in shape like a pointed spade or paddle. The branches are simplified down to curved lines, with ribs which radiate outwards from a central stem or shaft. These trees are diagrammatic and they are apt to be distributed over the canvas as a decorative motif. Another type of tree represents the hand of Fatima, the fingers pointing upwards, as in *Les deux poissons et la main de Fatima* (Cat.575).

Apart from the landscapes there are two characteristic styles of figure composition from Djerba. The first type depicts a pair of semi-human beasts who stare at each other with hieratic fixity (Cat.560, 561). The bodies are a vertical network of adjacent lines, which makes them appear as if they were made out of thick wire.

The second type consists of a stylised Arab face topped by a headdress and seen frontally in close-up (Cat.568); this too is made up of linear patterns. Such patterns reach an extreme intricacy in *Automolok* (Fig.44), where the central figure looks as if made from a thick mesh of twine. One of the finest and most sensitive of Jorn's line paintings from this period is *Birds of Paradise* (Fig.41).

The Djerba style has other minor attributes which it would take too long to describe here. The general features of this style are individual

[1] *Asger Jorn om sig selv* (Asger Jorn about himself), *Writings*, Bibl.363, No.91, pp.9–11.

and exotic enough to give the work from Tunisia a recognizable distinction. Seen in relation to the COBRA period, there is a similarity between the linear style of a picture like *Tunisian dream* (Fig.156) painted just after the return from Tunisia, and the big COBRA mural at Bregnerød (Figs.96 and 97), which has only survived in photographs. Then again, one can recognize the grimacing beasts from Djerba as the forerunners of the eagles and other symbolical animals from the *war visions* series of 1949–50.

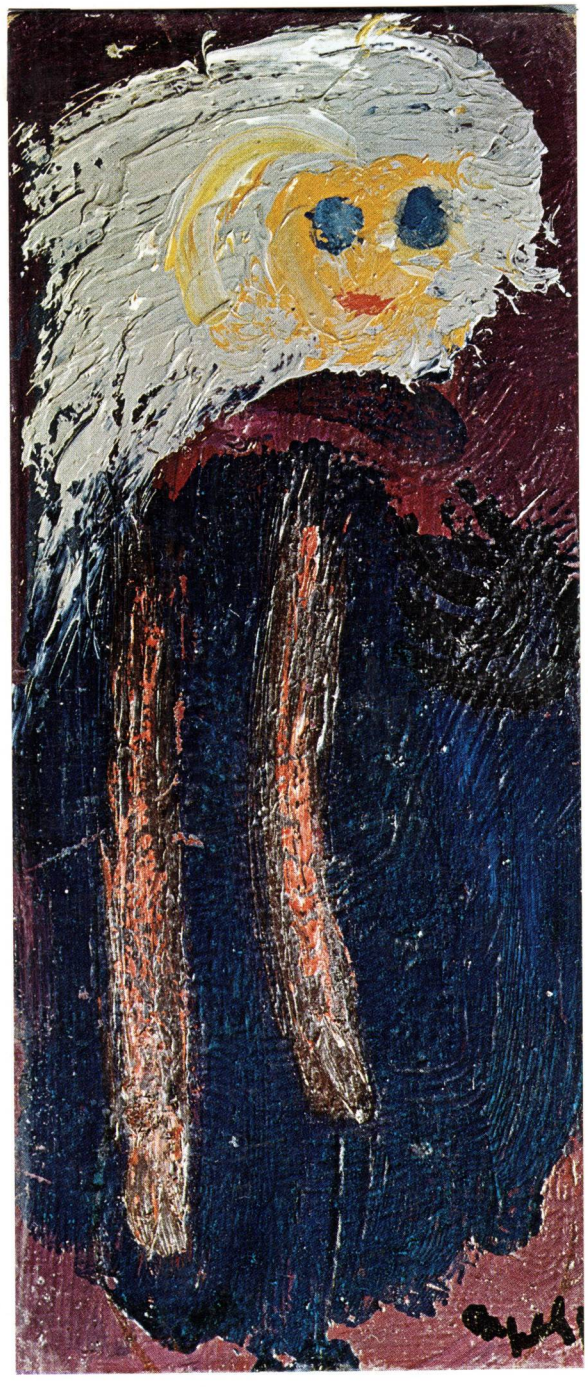


Fig.46 *Untitled* (1940), 21·5×9·2cm (Cat.191).

Fig.47 *Untitled*, 1942, 80·5 × 100cm (Cat.263).

Chapter 6: Word pictures with Christian Dotremont (1948–1953)

Fig.48 Christian Dotremont at the time of the COBRA movement.

Fig.49 From *La chevelure des choses* by Jorn and Dotremont.

Jorn first met Christian Dotremont in October 1947, when he went to Brussels before his journey to Tunisia. The next year they met again and together they produced their first word pictures.

In this collaboration between artist and poet it was obvious that Jorn would do most of the painting and Dotremont inscribe the texts, but the roles could be temporarily reversed and intermingled. A painting like *Je lève, tu lèves* (Cat.588) shows that in the best of these collaborations, which went on intermittently from 1948 to 1953, the texts and images were completely fused and blended, like the words and melody of a song.

Not enough of these paintings have survived to show more than a few variations which Jorn and Dotremont practised within this genre. It is clear from one of the larger paintings (Cat.584) that the text was sometimes treated merely as an ornamental caption which ran along the top and bottom of the picture. Then there is *Vous ne m'aurez pas vivant* (Fig.179), where the motto is written across the front, while on the back there is a fanciful dedication of considerable length and eloquence (Fig.52).

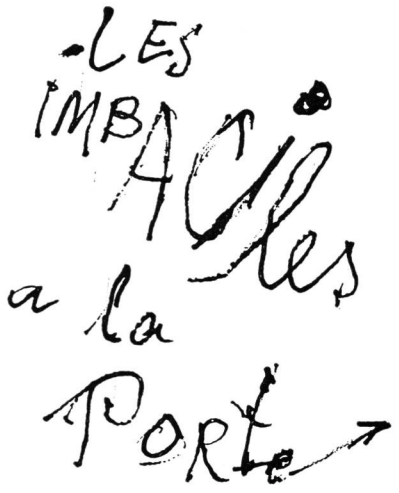
During the winter of 1951–2 Dotremont spent three months in the Silkeborg Sanatorium where, like Jorn, he underwent treatment for tuberculosis. While they were both in the sanatorium they worked together on a series of ink drawings which were published nine years later in a slim volume called *La chevelure des choses*.[1]

The hospital sketches are in the second half of the book under the title *Les imbaciles à la porte* (Fig.50). One of the cartoons is set out in perpendicular columns, showing tiers of hospital beds and their occupants (Fig.51). The caption across the picture is *SING-SING, SENG-SENG, SANG-SANG*, which is a typical example of the black humour and polyglot punning in these drawings.[2]

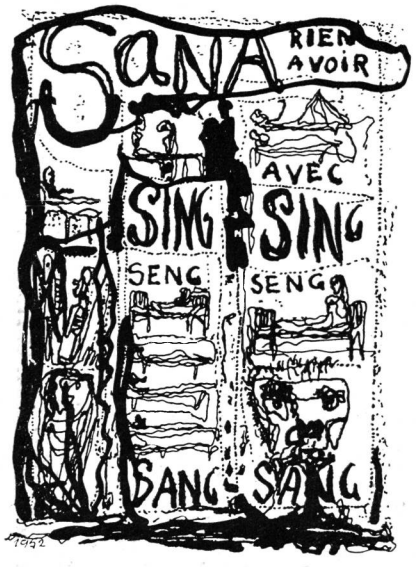
All the drawings in this book are remarkable for the way that the words and images wander over and into each other and become inextricable, and for the rough and smudgy self-assurance of the brush and pen strokes.

[1] *Writings*, Bibl.363, No.157. Jorn has commented on his collaboration with Dotremont in his preface to the 2nd edition of *Held og Hasard* in *Writings*, Bibl.363, No.192, p.9. Dotremont has put some of his impressions into the novel *La pierre et l'oreiller*, Bibl.263.

[2] *Seng* is Danish for 'bed'. *Sang* is Danish for 'song' and French for 'blood'.



Figs.50 and 51 From *La chevelure des choses* by Jorn and Dotremont.



Word pictures belong to a genre that has a well defined history.[1] Jorn himself made some delightful and intriguing pen drawings with long texts in Danish while he was in Djerba in 1948.[2] His earliest venture in this direction was the lithographic text of *The jade flute*, Fig.12,[3] and in 1944 the curious *Dida* drawing, Fig.33.

So far only six of the 'tableau-texte' paintings which Jorn made with Dotremont have been found. This is certainly far below the total which they produced during the five years of their collaboration. A group of these word pictures (Dotremont estimates between five and ten) disappeared after they had been exhibited at Galerie Jean Bard in Paris in 1948. There is no way of knowing what happened to these or any other of the missing works.

[1] See, for example, the large illustrated catalogue for the exhibition *Schrift und Bild*, Bibl.152; and Lawrence Alloway's introduction to the catalogue for the exhibition *Word and image* at the Guggenheim Museum in New York, Bibl.388.

[2] Five of these are reproduced in *Writings*, Bibl.363.

[3] Bibl.363, No.30.

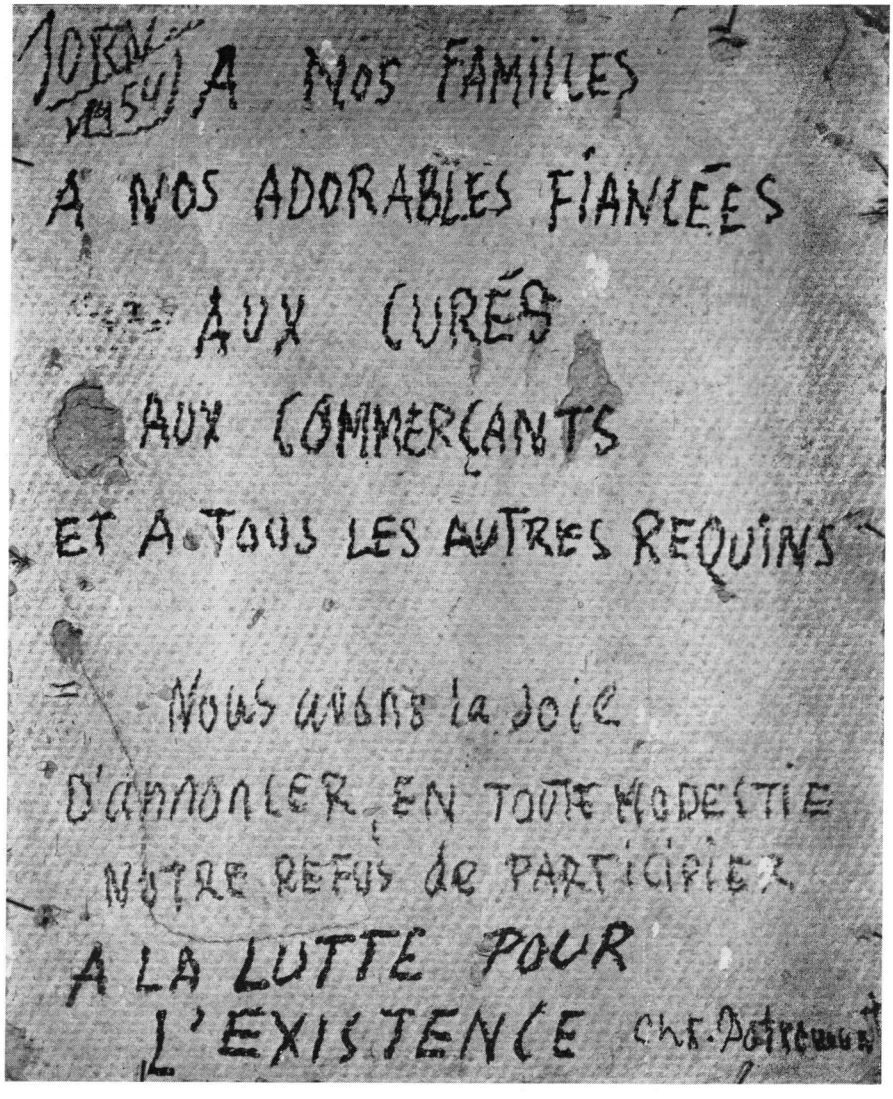


Fig.52 The inscription on the reverse of *Over my dead body* (Fig.179).

Fig.53 *Horses*, 1941/2, 90×100·5cm (Cat.228).

Fig.54 *Untitled*, 1947, 101×81cm (Cat.546).

Chapter 7: Le droit de l'aigle (1949–1950)

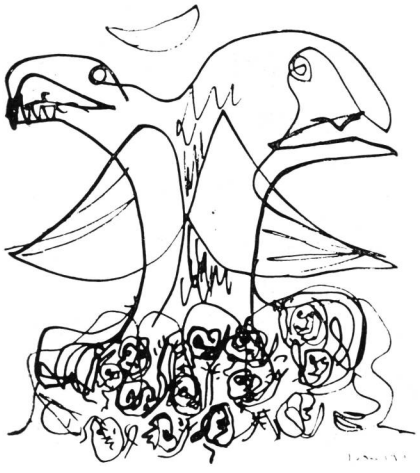


Fig.55 A caricature of the Eagle motif, made with a matchstick dipped in indian ink.

Fig.56 A pen drawing of the Eagle motif dated 1950.

The earliest *Le droit de l'aigle* painting is dated 1949 and belongs to the *war visions* series. This group of eight paintings was exhibited in Copenhagen in June 1950, shortly before the outbreak of war in Korea. The full list of titles reads as follows:

WAR VISIONS[1]

1 *The golden swine* (Cat.645)
2 *Master and servant* (Cat.655)
3 *The lion's share* (Cat.648), later renamed *The eagle's share* ('Le droit de l'aigle')
4 *The pact of the predators* (Cat.650)
5 *The burning city* (Cat.653)
6 *The scavengers* (Cat.654)
7 *The bereaved* (Cat.651)
8 *The progenitors* (Cat.652)

These visions arose out of a premonition of war, but they also had a personal basis. During the winter of 1949–50 Jorn was already suffering from the first symptoms of tuberculosis. At the time he did not know that there was a medical reason for the listlessness and depression which overcame him. He recalled this helpless sense of weariness and frustration when he made his tape-recorded statement for KUNST three years later. There he refers, for instance, to the 'feverish glow' of the painting called *The burning city* which he describes as reflecting his own fevered condition.[2]

The personal and historical pessimism which underlies images like *Le droit de l'aigle* was described by Jorn twelve years afterwards in a letter to Werner Haftmann in connexion with an exhibition called *Zeugnisse der Angst in der modernen Kunst*.[3]

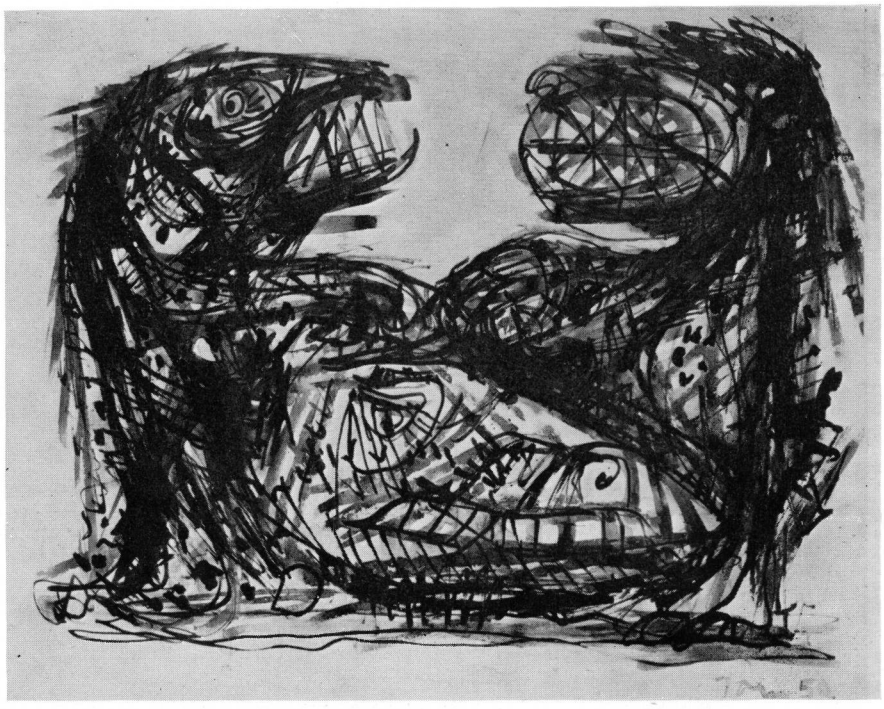
The recurrent motif of the Eagle is very explicit and easy to recognize. At its most typical it consists of a two-headed eagle which, like its heraldic counterpart, turns its two profiles to left and right. The jaws of

[1] A second fragmentary series of *war visions* consisted of only three paintings: *The burning city* (Cat.727); *The shadow of war* (Cat.682); *Le droit de l'aigle* (Cat.690).

[2] *Asger Jorn om sig selv* (Asger Jorn about himself), *Writings*, Bibl.363, No.91, p.15.

[3] Bibl.154. The letter was from November 1962. In it Jorn says that *Le droit de l'aigle* for him sums up the atmosphere of the cold war, when everyone was living in constant dread of nuclear disaster. But this threat, he adds, was given so much publicity 'in a hysterical attempt to hold the end of the world constantly before our eyes', that the fear became blunted and was thrust down in the subconscious mind.

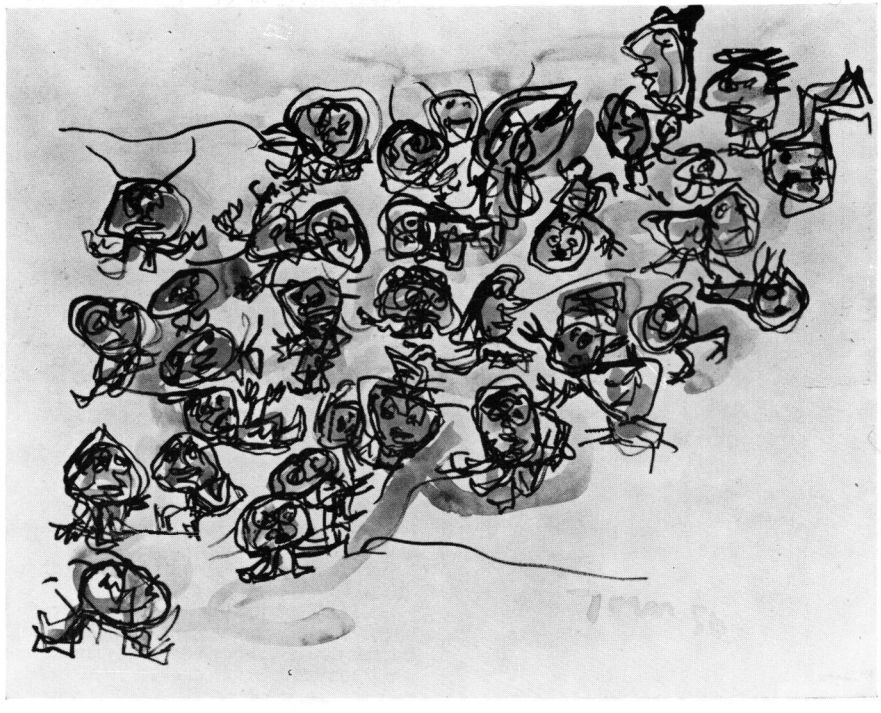
Fig.57 A drawing from 1950 which shows the relation between the Eagle theme and *The pact of the predators.*



the eagle are fitted with rows of teeth which are bared in a snarling grimace. The lower part of the body is either shaped into a monstrous head or, in some versions, the rump or underbelly releases a horde of troops like a troop-carrying aircraft or juggernaut.

Variations of the Eagle motif occur in many drawings and prints from 1949–50. These mostly express a violent intensity, but occasionally Jorn's sense of humour gets the upper hand, as in the drawing in Fig.55, done with a matchstick dipped in indian ink. This sketch is a brilliant parody, made possible by the fact that Jorn had practised the motif so often that it had become automatic and could be made to serve quite opposite moods. A related water-colour drawing (Fig.58) gives a close-up of the bustling crowd.

Fig.58 An elaboration of the crowd scene in Fig.55.



After 1950 there are only a few examples of this theme, and all belong to the years immediately following. The Silkeborg Museum owns the Eagle painting dated 1951, from the fragmentary second series of *war visions* (cf. p.63, footnote 1). And there is an etching from 1953 called *Le droit de l'aigle*.[1]

The theme was then abandoned, except that it sometimes occurs again in a purely compositional form, even in quite recent paintings.[2] But the symbolism, which gave the Eagle theme its meaning, was too narrow and didactic to survive beyond the immediate situation of the cold war period.

Fig.59 *The retreat at Dybbøl, 1864* (1950), 61×74cm (Cat.657).

[1] In *Schweizer Suite*, cf. *Writings*, Bibl.363, No.158, 7.

[2] The compositional outline of a painting from the one-man exhibition in Norway (1965) resembles both *Le droit de l'aigle* and the rather similar contour of *The pact of the predators* (Bibl.169, 31, reprod. p.(13)).

Fig.60 *Feligrams*, 1942–3, 72·5 × 62·2cm (Cat.288).

Chapter 8: Historical pictures (1949–1950)

The Historical Pictures are a miscellaneous group of six pictures which Jorn painted from 1949 to 1950 at about the same time as the War Visions. The group was not planned deliberately but seems to have grown up casually, one subject leading to another.

The qualities which the Historical Pictures have in common with each other, such as the dramatic violence of the gestures and facial expressions of the main figures and the glutinously murky texture of the paint, are also characteristic of other pictures from this period. There are, in fact, no very strong reasons for putting the Historical Pictures under a separate heading, except that they are a curiosity: they reflect Jorn's interest in the drama of history, even the kind of tongue-in-cheek history made when a *Foreign ambassador presents a jet fighter to the nation as a gift*. The titles, by their lack of cohesion, show that the historical associations were haphazard, and this is confirmed by what Jorn himself has said (quoted below) about the Nelson picture.

Five of the six Historical Pictures were exhibited for the first time, alongside twenty-five others, including two War Visions and some Aganaks, at Galerie Birch in Copenhagen in 1950. The sixth Historical Picture, *Churchill's entry into Copenhagen* (Cat.656), was not shown publicly until two years later. It may have been too large for the 1950 exhibition or perhaps it was not completed quite as early as the others. The remaining five titles, as shown in Birch's catalogue were:

1 *The spirit of '48* (Cat.660)
2 *Retreat 1864*, later renamed *The retreat at Dybbøl, 1864* (Cat.657)
3 *The order is given for the destruction of Copenhagen with incendiary bombs in 1807*, later renamed *Nelson orders the bombardment of Copenhagen in 1807* (Cat.658)
4 *Foreign ambassador presents a jet fighter to the nation as a gift* (Cat.659)
5 *The fall of Hiroshima* (this painting has not been identified)

Jorn has described how he painted and then found the title for the Nelson picture which is the most vigorous and best resolved painting of this group (Fig.164):

'The picture with Nelson who orders the bombardment of Copenhagen in 1807 was painted in 1949. It was painted under the whole tense international atmosphere of war at the time. But when I gave the picture this title it was not because it was an illustration of that scene, but only

because the idea struck me when I saw the picture after it had been painted. Then I noticed the outstretched hand and it looked as if it were ordering other people to do something, and then I thought of Nelson, and so the picture got that name. The picture is not painted to a title, but the title is made for the picture.

'I had merely begun to paint something without thinking what it represented. The man in the middle was at first an abstract form; then I saw that it looked like a man, and in the same way with the other figures. The left figure was in the beginning a vase, but then it became a sort of animal with a beak. Then I felt that there was a special tension in the picture, something aggressive.

'This is one side of the explanation, but then there is also this. One cannot help expressing one's own inner feelings. I was ill at the time and I must have been fighting against my own illness. The picture therefore also became the expression of an inner struggle.'[1]

The editor of the magazine in which this statement appeared added a footnote to say that 1807 was two years after Nelson's death, but Jorn had already defended this historical lapse when he replied to a letter signed 'Amalie Nelson' in a Danish newspaper some months earlier.[2] In his letter to the newspaper Jorn managed to increase the confusion by making Nelson give the order 'England expects . . .' during his posthumous attack on Copenhagen.

Although Jorn was using historical titles mainly as an afterthought, and partly as a private joke, one feels that in several of the historical and other anecdotal pictures the title must have occurred to him at some stage just before the picture was completed, i.e. in time to make the action harmonize with the title. Even so, it is significant that he was now beginning to bring an element of genuine improvisation into his figure paintings, just as he had been striving to do with his more abstract compositions from the time of the *small things* onwards.

[1] *Asger Jorn om sig selv* (Asger Jorn about himself), *Writings*, Bibl.363, No.91, pp.11 and 15.

[2] INFORMATION, Copenhagen, 16 May 1953.

Chapter 9: Aganaks (1950–1951)

Most of Jorn's *aganak* paintings and drawings were made in Denmark in 1950 or in Suresnes, near Paris, during the winter of 1950–1.

The most static and monumental (and therefore untypical) Aganak painting is *The golden swine* (Cat.645), which was No.1 in the War Visions series. *The golden swine* depicts an elongated hog, standing in profile, balancing on its nose a dollar sign enclosed in a circle. The pig's teeth are bared in a twisted grin. Jorn has explained in a conversation with Guy Atkins that this symbol of the golden swine, like all symbols

Fig.61 A sketch for *Falbo, II* (on the next page).

Fig.62 *Falbo, II*, 1951, 74·5 × 60·5cm (Cat.689).

Fig.63 Aganaks fighting, a ceramic sketch from 1953.

Fig.64 A water-colour from a series made in 1950 by tearing a number of drawings in two and rejoining them at random.

Fig.65 A warrior chief of the Aganaks.

Fig.66 *The cantata of the sun swine*, an unpublished illustration for Jørgen Nash's *Songs of rage*.

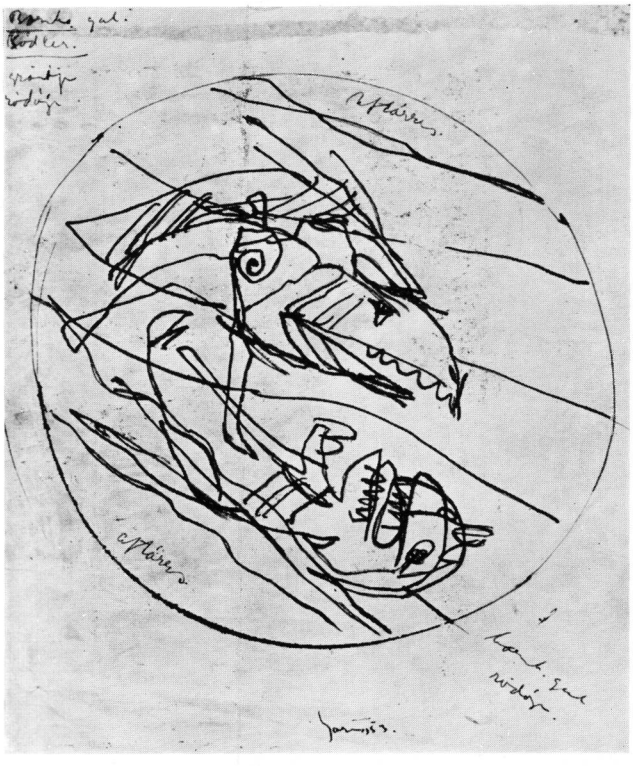


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Fig.67 *Suicide's counsellor* (1950), 37×30·5cm (Cat.644).

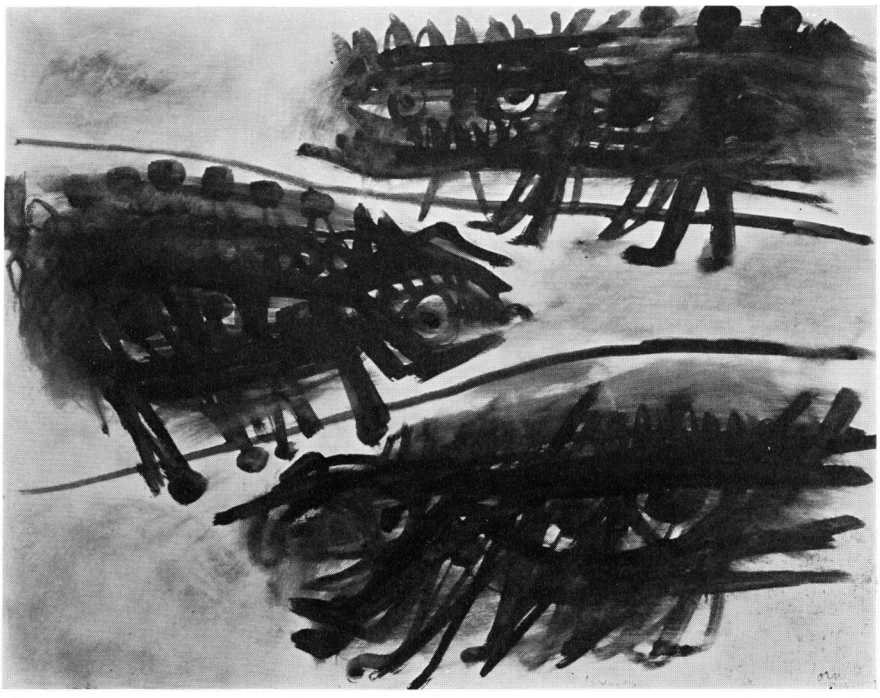


Fig.68 Three Aganaks, indian ink with wash and water-colour.

Fig.69 Aeronautical scene with Aganaks.

in art, has many different origins, meanings, and associations. He mentioned in particular: (i) the silhouette of the typical American car of 1950, with a dollar grin spread across its bonnet; (ii) the fable of the pig and the pancake: when the two travellers came to a river the pancake accepted a lift on the pig's snout and got eaten; (iii) the circular sun symbol; (iv) Jørgen Nash's *Cantata of the sun swine*, for which Jorn made a pen drawing (Fig.66).

The name 'Aganak' is no doubt partly ideophonic. It suggests emaciation, brittleness or toughness of skin, and a jerky movement or gait. 'Aganaks are ribby, scaly, leathery or bristly low-slung creatures.'[1] They belong to an imaginary genus which includes, regardless of size, a good many of the tough-skinned and encrusted species, from beetles and scorpions to crabs and crocodiles.

The scenes involving Aganaks are extremely varied and lively. A collection of pen drawings in the Silkeborg Museum shows some of the escapades and antics of these creatures, and some of the metamorphoses they undergo. On land they disport themselves as pigs, tortoises, alligators, or beetles; and one sees them going in for a good deal of promiscuous tomfoolery – jostling against each other and tumbling about. In the air they zoom around in groups of twos and threes as dragonflies, birds, flying beetles, or aircraft (Fig.69). There is also a bristly warrior chief of the Aganaks holding a spear in his claw (Fig.65).

Some of the Aganak sketches were intended as illustrations for a group of Jørgen Nash's poems under the title *The sky dragon and the sun swine*, which formed the second part of his *Songs of rage*.[2] But unfortunately this book had to be published without Jorn's drawings, because there was no Danish publisher who was willing to go to the expense of printing the illustrations with the text.

[1] Guy Atkins *Asger Jorn*, Bibl.362, p.(34).

[2] *Vredens sange*, Bibl.258.

In 1950 Jorn had an exhibition at Galerie Birch, with no less than twenty-eight Aganak titles (paintings and drawings) listed in the catalogue. Most of the titles have become detached, because they were not inscribed on the pictures, but even without titles there are many paintings from 1950–1 in which Aganaks can be recognized quite easily. They turn up singly (Cat.641, 642, 666) or in pairs (Cat.635, 636, 637) or as minor figures in a more elaborate composition (Cat.638, 643). The two sombre figures of *Suicide's counsellor* (Fig.67) are, in spite of their human pathos and solemnity, clearly of Aganak origin.

The Aganak phase lasted slightly more than a year. During that year Jorn was busy perfecting the morphology of the species, which he made his own with as much poetic energy and conviction as Christian Morgenstern or Edward Lear in their invention of new zoomorphic hybrids. Once the anatomy of the creatures had been fully worked out Jorn stored the image away for later use. In some of the paintings from the middle 'fifties onwards Aganaks are among the more amiable monsters whom he is able to conjure up from memory.

Fig.70 *King of Hades* (1942), 85×102cm (Cat.262).

Chapter 10: The Seasons (1948–1953)

During the winter of 1951–2 Jorn was working at the same time on two large projects: *The seasons* and *On the silent myth*. The first of these cycles was to have consisted of twelve paintings, one for each month of the year; but in the end there was a heavy preponderance of some months over others, with gaps in several places, as the table on p.79 shows.

The painting for May and the study for September preceded the other Season pictures by a year or two. The work on this series was begun in earnest while Jorn was in the Silkeborg Sanatorium recovering from tuberculosis. He entered the sanatorium in May 1951. Towards the end of that year he was declared to be out of danger and he was allowed to begin painting. Appropriately he chose *The wheel of life* as his opening theme.

There is a continuity of style between Nos.II and III of the January paintings and the solitary May painting which was begun in 1948, but Jorn modified the style somewhat by a thickening of the paint surface and a greater use of symbolical forms and colours. Even so, there is a clear affinity between the January and May paintings in their neat all-over patterning of small faces, done with a draughtsmanlike precision and an evenness of texture reminiscent of tapestries.

Jorn has described the January theme in his statement from 1953. The motif of the wheel, as seen in these January pictures, depicts the various phases of human life from birth to death as a pageant rotating in an anti-clockwise direction.

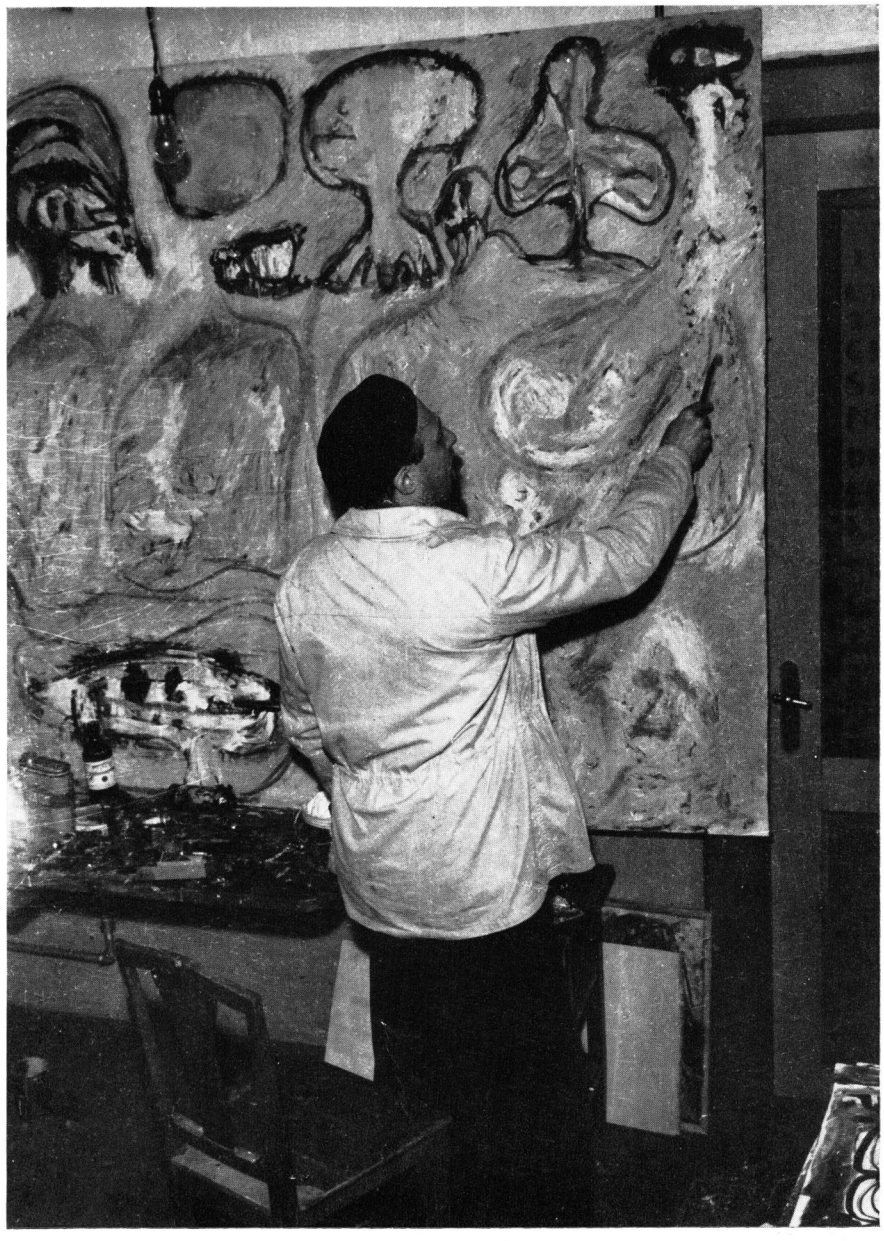
'*The wheel of life* was the first picture which I painted after my recovery.[1] I was given a studio in the mortuary at the sanatorium. The corpses came in at one end and I came in at the other, so we competed for who would win. That was how I painted the wheel of life. It is an old motif which can be found in churches. Down below can be seen the earth with children growing out of it. At the top they fall in love: there are two lovers and a pregnant woman. Then they fall down on the other side and die. The dead go back into the earth and so life seems to grow forth out of death.

'The result is a circular composition. It may look confused but in fact it is very strictly composed. I have put two large circles of the spectrum

[1] The description refers to the second of the 'January' versions.

Fig.71 *The Feast of St John, II* (1952), 160·8 × 183·7cm (Cat.760).

Fig.72 At work in the sanatorium in 1952 on *The Feast of St John, II.*



into the picture. These rightly contain all the colours, because I was depicting the whole of life. But the two circles are juxtaposed in such a way that there is tension between the colours, and this gives the picture its colour composition . . .'[1]

The wheel is a symbol which has many different shades of meaning in European folklore. At its most general it symbolizes the whole cycle of birth and death, but it also stands for human destiny as ruled by fortune and chance. Then again the wheel represents the circle of the Zodiac, both as a guide to the planets and the seasons, and as a calendar for the successive tasks of the farmer's year.

Jorn, as a collector of folklore, was aware of these and other more recondite meanings. But for him at this moment the Wheel of Life was a metaphor for his own recovery from illness and his renewed stake in the fortunes and hazards of life.

There is no way of knowing whether the fifteen Season pictures in our

[1] *Asger Jorn om sig selv* (Asger Jorn about himself), *Writings*, Bibl.363, No.91, p.15.

Fig.73 *Midsummer Night's Dream*, 1953, 160·2×183cm (Cat.819).

table include everything of importance that has survived from this cycle, or whether more pictures are likely to turn up. The internal numbering of the January paintings shows that one of these (No.IIa) remains untraced. But apart from this gap there is no evidence, nor does Jorn remember, that any major picture is missing.

These paintings have never been exhibited as a group: in fact this is the first time that the data about them and a complete set of photographs have been assembled.

The series consists of ten full-scale works and five studies. The photographs show that when there is more than one painting for a given month we are dealing with successive versions of the *same* composition, not with different or alternative compositions.

The various successive renderings of the same theme follow one another chronologically, but not necessarily in an ascending order of merit. On the contrary, at this period of Jorn's career a mere sketch is

The Seasons: 1948–1953

Serial Number	*Month*	*Opus*	*Date*	*Size in cms*	*Cat.No.*	*Title*	*Comment*
I	January	1	1951–2	155·5 × 135·5	732	The wheel of fortune	
II	January	(2)	(1952–3)	184 × 161·5	797	The wheel of life	
(IIa)	(January)	—	—	—	—	—	Not found
III	January	4	(1953)	130·7 × 105·2	807	The wheel of life	Damaged beyond repair
IV	February	—	1952	183·5 × 160	774	Shrovetide	
V	April	1	1951	43·5 × 51	708	Spring parade	Study
VI	April	2	1952	128 × 151	741	The rite of spring	
VII	April	3	(1952)	161 × 183·5	773	The rite of spring	
VIII	May		(1948–50)	129 × 105	582	The big procession	
IX	June		1951	101 × 134·7	740	Untitled	*Hors série*
X	June	(1)	1951–3	42 × 49	729	The Feast of St John	Study
XI	June	(2)	(1952)	160·8 × 183·7	760	The Feast of St John	
XII	June	3	1952	80 × 99·5	772	The Feast of St John	
XIII	June	(4)	1953	52·8 × 60	816	St John	Study
XIV	June	(5)	1953	160·2 × 183	819	Midsummer Night's Dream	
XV	September		(1951)	115 × 81	709	Luxurious phoenix painting	Study

likely to be just as good if not better than a more highly 'perfected' version. The January sequence, for instance, begins with a loosely improvised oil sketch which has great freshness and charm (Fig.169). This is followed by two set-pieces which are much more detailed and tightly controlled (Cat.797 and 807). The last of these only survives in the photograph, because the original was so badly damaged by fire that it cannot be restored. Jorn has referred to this picture, in conversation with the author, as 'the fourth, final and best resolved, but also already rather tired' January painting.

For April there are two fairly similar pictures (Cat.741 and 773). It would be interesting to compare their qualities if they could be seen side by side.

The June group contains one anomaly, the untitled No.IX which the artist considers to be 'probably exploratory for a June painting', but it does not resemble any of the other Season pictures very closely.

The two principal June paintings (Figs.71 and 73) are identical in size; although the latter remained unfinished the artist has signed and dated it, to show that he did not wish to improve upon it.

While Jorn was still in the sanatorium and working on the Seasons, he was busy collecting material for a literary study of folklore which came out some years later. This work was published in 1957 with the French subtitle *Les cornes d'or et la roue de la fortune: Méthodologie des cultes*.[1] The text was printed in Danish and French, with hundreds of illustrations. The book provides a commentary on the symbolism and folkloric background of the Season pictures.

[1] *Writings*, Bibl.363, No.107.

Fig.74 *Untitled*, 1945, 130×145cm (Cat.421).

Chapter 11: From COBRA to the Silent Myth (1948–1953)

The *Silent Myth* cycle belongs to a shorter but more intense and vital evolution than *The seasons*. Its origins go back only a couple of years to the time of the COBRA movement,[1] but its effects reach across to the mature works of the middle 'fifties.

The two big panels *On the silent myth* (*Opus 2* and *7*) were the largest paintings which Jorn had made until then. There can be little doubt that the stimulus to create on this larger and more adventurous scale can be attributed, at least partly, to COBRA. Big plans were in the air at the time, and when the international COBRA exhibition was held at the end of 1949 in the Stedelijk Museum in Amsterdam, both Appel and Constant painted large compositions for the occasion.

A few weeks before this, during the late summer of 1949, a group of COBRA artists had met at Bregnerød, near Copenhagen, where they decorated a communal living room from floor to ceiling with figurative and abstract designs. Here Jorn painted a big mural which was unfortunately obliterated a few years later. Judging from the photographs

[1] There is a growing literature on the COBRA movement, but no complete study has been published yet. Cf. the contributions by various authors in the special COBRA number of MUSEUMJOURNAAL, Bibl.339; Christian Dotremont *Cobra*, Bibl.333; Michel Ragon *Le groupe Cobra et l'expressionisme lyrique*, Bibl. 343; and the catalogue for the recent COBRA retrospective, *Cobra: 1948–51*, Boymans–van Beuningen Museum, Rotterdam, 1966.

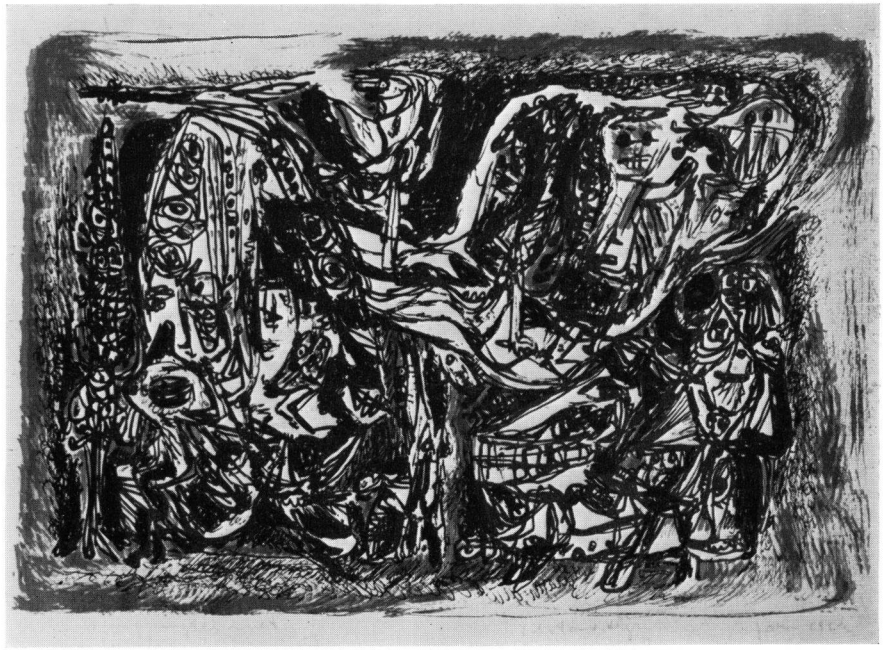


Fig.75 *On the silent myth, Opus 4(a)*, a coloured lithograph.

Fig.76 A double page from the sketchbook *Élaboration d'un mythe muet.*

Fig.77 *On the silent myth, Opus 4(b)*, a coloured lithograph from 1953.

(Figs.96 and 97) it depicted a bold and impressive pageant of beasts and men, grouped like a pyramid, piled high like a wagon-load of refugees or a carnival float. The dramatically linear style is reminiscent of a cartoon or line drawing rather than a painting.

In discussing the Silent Myth cycle it is necessary to keep moving forwards and backwards in time within the four-year span from 1949 to 1953. This was one of the most highly formative periods of Jorn's career, not only artistically but also morally and psychologically. This period determined, to a great extent, what kind of artist he was to become. It was in 1949 that Jorn gave up experimenting with styles and began, gradually and with great difficulty, to develop the rudiments of a style of his own. The *historical pictures* and *war visions* stand at the beginning of this struggle for individual self-expression.

When considering these events it is necessary, for once, to take biographical factors into account: particularly the hardships which Jorn underwent during the years 1949 to 1951 and the seventeen months of illness, from May 1951 to October 1952, when he was in the sanatorium in Silkeborg.

Jorn spent the two years from 1949 to 1951 in extreme poverty, living at first in Humlebæk and Islev (Copenhagen) and then at the 'Maison des artistes danois' in Suresnes, on the outskirts of Paris. He was unaware, for most of this time, that he was already suffering from tuberculosis, although during the later stages of his stay in Paris he deliberately disregarded the symptoms, because – to quote his own words – 'to become reconciled to illness is the hardest thing to ask of anyone who comes from one of the Nordic countries. Over there healthiness is the great and (to-day I have the courage to say it) sick dream.'[1]

During the stay at Suresnes Jorn's physical deterioration was hastened by undernourishment. His mother has given the following description of the state he was in when he returned home from Paris in the spring of 1951: 'I have never seen anything like it. He could hardly walk. Tuberculosis and scurvy. He was all skin and bones because he had been

[1] *Held og Hasard*, 2nd ed., *Writings*, Bibl.363, No.192, p.10.

Fig.78 From the sketchbook *Élaboration d'un mythe muet.*

Fig.79 *On the silent myth, Opus 3*, a coloured linoleum cut from 1952.

Fig.80 *On the silent myth, Opus 2* in progress, with small sketches lying on the studio floor.

starving. The children had to eat first so he lived on cigarettes and coffee.'[1]

The misery and squalor of life at Islev and Suresnes, together with the pessimism that overcame Jorn during the time when international tension was mounting towards the climax in Korea, caused him for the first time in his life to express his emotions with unrestrained and unguarded violence. A sense of horror and disgust breaks through in pictures like *Le droit de l'aigle* (Fig.162) and *The pact of the predators* (Cat.650).

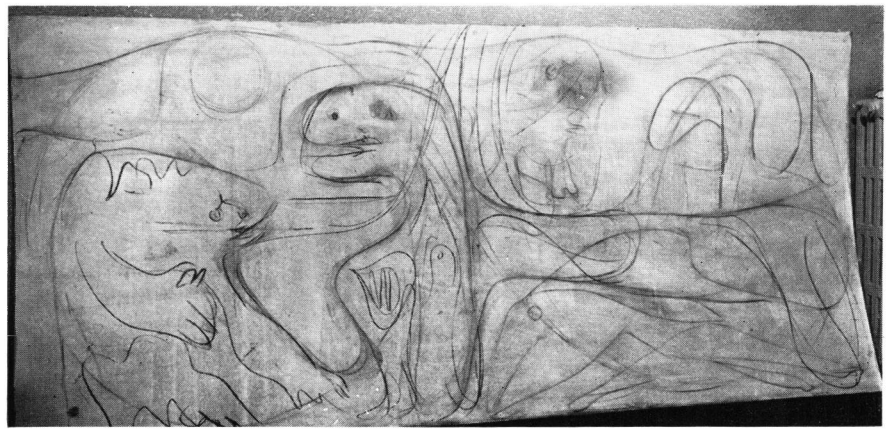
Until this moment Jorn's art had always preserved – from as long ago as his pre-war period of study in Paris – some elements of formalism, anonymity, and tastefulness. Now these restraints were abruptly torn aside to make way for the black and daemonic visions which crowded up from the subconscious levels of the mind. The pathos and denunciatory violence of the dark spectres which recur in these paintings is made all the more dramatic by the fact that they are thrust into the foreground of the picture plane, where they block out any possible source of light. This applies to all the 'group' paintings and makes some of them, like *The pact of the predators* and the big *Churchill* picture, nearly illegible.

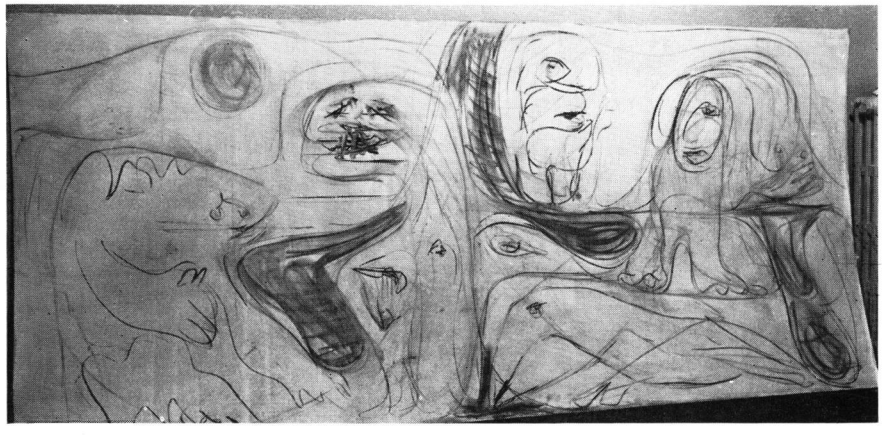
As works of art most of the black pictures from 1949 to 1951 must be counted as failures, but for Jorn himself the question of the difference between success and failure ceased, from now on, to be based entirely on aesthetic considerations. 'I discovered', he wrote, 'that a failure can sometimes be more valuable artistically than a success. It all depends on what has gone wrong and what has gone right, how much was put into it, and how much has been achieved in spite of everything.'[2] There are in fact some paintings from the period of the Silent Myth cycle that can be called sublime failures, for example *Spanish drama* (Fig.115), but it is doubtful whether any of the earlier pictures (i.e. those from Islev or Suresnes) would qualify for this description.

[1] Virtus Schade *Asger Jorn*, Bibl.398, p.109.

[2] *Held og Hasard*, 2nd ed., *Writings*, Bibl.363, No.192, p.10.

Figs.81 and 82 Two further stages of preparation.





The aesthetic nihilism of the dark paintings from Islev and Suresnes – their repellant texture and grotesque symbolism – makes it impossible to consider them outside the context of the personal crisis of which they are a direct expression. The origins of this crisis lay in a complex mixture of physical and mental stresses, which eventually altered Jorn's whole attitude to the relationship of art to life. He began, from 1949 onwards, to allow his inner vision and mood to dictate what he would paint, without any regard for conventional standards of aesthetic decorum. His 'expressionism' dates from this period. But such was the ingrained habit of many years of a more objective approach, that the transition to a completely free and personal style took several more years to accomplish. The final breakthrough did not come until 1956, by which time he had again undergone those Southern and Latin influences (in Albisola and Paris) which he had rejected in the early 'fifties.

According to the classical formula of artistic development an artist should have to struggle to overcome the subjectivity of his adolescence and youth in order to reach the objectivity of a mature style. For Jorn the road to maturity lay in the opposite direction. He had to reject and turn away from the disciplined styles which, one after another, he had invented and perfected during the 'forties, because these styles could only lead him to a false maturity. At the end of the 'forties he gave up looking for an external solution to the problem of style and began to turn the search inwards upon himself. It was through the 'black' pictures that he now at last began to discover his true language as an artist.

If one tries to assess whether the Dutch and Belgian painters of the COBRA group had any influence on the Danish artists of Jorn's generation, the first thing that stands out is that in matters of iconography the flow of ideas was all the other way. What is now regarded as the typically 'COBRA' inventory of forms: strange birds, beasts, wizards, masks, a general mêlée of zoomorphic and human shapes – such motifs had figured in the painting of Egill Jacobsen and others since the late 'thirties. In the work of Carl-Henning Pedersen and Jorn this imagery, at its best, carried other-worldly overtones of mystery, fairytale, dream, and magic. One has only to think of masterpieces of the pre-COBRA period like Pedersen's *The blue bird* of 1941,[1] or Jorn's untitled picture of 1947 from the Jaguer collection (Fig.54).

Fig.83 *On the silent myth, Opus 2*, 1952, 135×300 cm (Cat.778).

It was predictable that such solemn and poetic visions could not be transported out of their natural Danish setting into the more mundane atmosphere of Holland or Belgium without becoming completely altered. The more powerful artists in those countries – like Appel, Constant, and Alechinsky – were able to translate the COBRA formula into a personal idiom, but they were followed by others who merely plagiarized the COBRA manner during the 1950's and produced a flood of derivative and mediocre COBRA-type art. It is largely because of them that the movement has not yet received the critical attention that it deserves.

If Jorn, like the other Danish artists, owed nothing to the COBRA movement for the content of his paintings, he derived a great deal of stimulus from the general bustle of COBRA activity in which, during the first year, he took a leading part: the meetings, journeys, collective enterprises (like the Bregnerød project), and publications, as well as the controversies and 'battles' that developed. COBRA was nothing if not gregarious and assertive, yet below the surface there was an under-

[1] Reproduced in colour in *Universum Fabularum*, Bibl.279, p.21.

current of creative originality and seriousness. These qualities have ensured for the movement a lasting place in the history of post-war art.

Years after the COBRA movement had ended Jorn paid the following tribute to Christian Dotremont who was the secretary-general and chief publicist of the group:

'It was Christian Dotremont who gave us our big shock (that was his chief function in Cobra), but in such a way that we, the painters, did not realize what was happening at the time. In everything that he said and did Dotremont never failed to impress us with the necessity for "experimentation". And there was always something young and lively about this. Only now do I clearly see the importance of this personal force which kept the Cobra movement firmly opposed to any kind of aestheticism or formalism (not only classical formalism, but abstraction – whether hot or cold). Unconsciously we arrived at a unity of form and expression within an atmosphere of continual research and experiment. This gave us our new starting point.'[1]

[1] Interview with Walter Korun, Bibl.290, p.46.
Walter Korun (pseudonym for Pieter de Groof) in a letter to Guy Atkins, dated 23 May 1966, adds this comment on Dotremont's influence upon the COBRA movement: 'The main "apport" of Dotremont came from his unusual attitude (he was a former surrealist), full of surprises and exuberant ideas: he never left the others quiet. And his importance lay with the publications: without those COBRA would have almost no written history'.

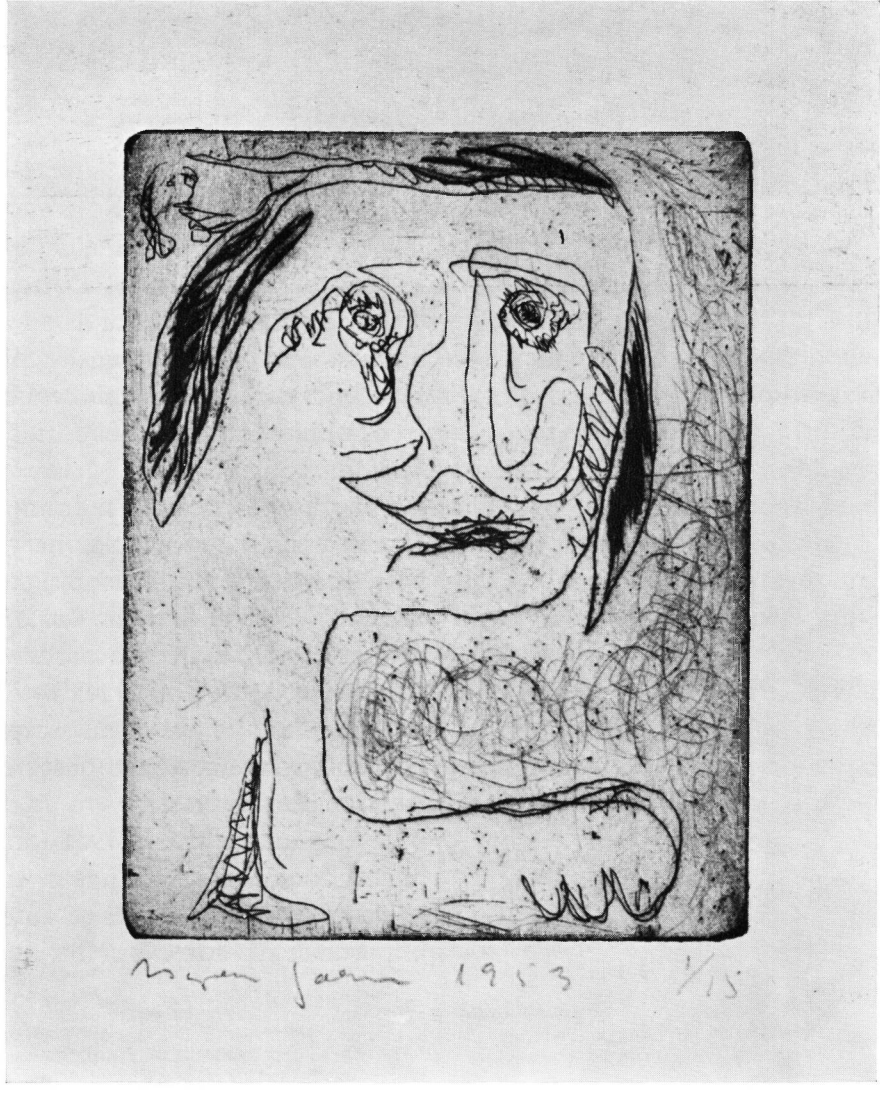


Fig.84 A drypoint etching from 1953 related to *Mads* (Cat.795).

Fig.85 *On the silent myth, Opus 2* with related studies.

The liberating ideas of Dotremont and the influence of Constant, whom Jorn admired both as an artist and friend, must be taken into account when considering the Silent Myth cycle. But psychologically this series of paintings can best be understood (like *The wheel of life*) from within the context of Jorn's illness and recovery in the Silkeborg Sanatorium in 1951–2.

For about six months, from May to November 1951, Jorn was confined to bed with pulmonary tuberculosis. Much of this time he spent in reading, writing, and sketching. During those months, while his life hung in the balance, he wrote his book, *Held og Hasard.*[1] The book was ostensibly a treatise on aesthetics, a subject as far removed as possible from the clinical reality of life in hospital, but Jorn's approach to aesthetics was not at all escapist. The spirit of the book is as self-questioning, ironical, and obscure, as any of the dark paintings which we have been discussing.

During the autumn of 1951 Jorn's illness was approaching its climax, at just about the same time as the final COBRA exhibition was being held in Liège. This event, because of its finality, took on a symbolical importance for Jorn. It seems as if the COBRA movement, which had

[1] The title is difficult to translate. Jorn considers the translation 'Fortune and Chance' to be misleading. Perhaps 'Risk and Chance' comes nearer to the author's intention.

begun with such high hopes and idealism, had ended in complete failure. All that remained now was to hold a post-mortem – and then to start out again alone. Jorn wrote to Constant: 'I see that Cobra went from bad to worse. All the same I think we were onto something there . . . I ask myself, Who won? We? The surrealists? Or the careerists?' Later in the same letter he added: 'Perhaps it's no longer possible to fight for art in a common cause. Perhaps everything that can be done has been done already . . .'.[1]

Towards the end of 1951 the doctors declared Jorn to be out of danger, and he was allowed to begin painting. With characteristic determination he at once threw himself into an almost impossibly strenuous programme of work which he had planned during the months of enforced rest. He seems to have designed this programme deliberately to test his strength to the limit. The two projects, *The seasons* and *On the silent myth*, were to occupy him for the next two years.

The poetic title *On the silent myth* is connected with Jorn's belief that 'the relation between visual art and the narration of myths must be silent, not illustrative.'[2] Although Jorn acknowledged his indebtedness to literature (especially the prose works of Johannes V. Jensen, Thøger Larsen's studies of the Edda, and the poetry of the Kalevala), the paintings are not related to particular episodes in these books.

The two big compositions (Figs.83 and 176) have an epic quality, but their impressive aura of legend and their sense of high purpose do not make up for a lack of warmth and spontaneity. The aim which Jorn had set himself, to create an anonymous *tableau vivant* of legendary heroes and monsters, was inherently still beyond his artistic powers, and at this moment the effort was also beyond his physical strength after such a prolonged illness. It was only some years later in Albisola, with the big ceramic mural, that he achieved a complete success in the difficult field of monumental art.

Although this earlier attempt turned out to be a failure it represented what Jorn called 'a settlement with my past life'. This settlement with the past can be interpreted as referring not only to the whole idea of the Silent Myth project, but in particular to the techniques which Jorn used. This was the last time that he tried to apply an idealized pictorial language towards expressing an abstract 'theme'. It was also the last time that he used the whole cumbersome procedure of traditional easel painting for preparing a major work. In this respect the studio photographs which were taken at various stages of *Opus 2* are most revealing. In one of these (Fig.80) the artist is seen stooping down awkwardly while he chalks in the outlines of the figures on the blank surface. The panel is propped against the wall in the 'easel' position, as near upright as possible.

In another photograph (Fig.85) the almost finished composition has been hung above a whole cluster of preparatory studies. These vary in

[1] Excerpt from a letter quoted by Jens Jørgen Thorsen in *Modernisme i dansk kunst, specielt efter 1940* (Modernism in Danish art, especially since 1940), Bibl.399, pp.106–107.

[2] From an unpublished typescript of the speech which Jorn made when he presented his pictures to the Silkeborg Library in 1953. His concern with the priority of image and word is seen more recently in the title of a large painting called 'In the beginning was the image' (1965); see also *Gedanken eines Künstlers*, Munich, 1966, pp. 307–8.

Fig.86 *On the silent myth, Opus 5* (1952–3), 65·5 × 159·8cm (Cat.794).

On the Silent Myth: 1951–1953

Description	*Date*	*Medium*	*Size in cms*	*Cat. No.*	*Collection*
Opus 1					Not found
(Study 1)	*c.*1951/2				Not found
(Study 2)	*c.*1951/2				Not found
Opus 2	1952	oil	135 × 300	778	Silkeborg Library
Study 1	1951	oil	61 × 75·2	736	Silkeborg Museum
(Study 2)	—	—	—	—	Not found
Study 3	(1952)	oil	77 × 125	777	Unknown
Study 4	1952	oil	65·5 × 160	776	Johs. Jensen
Unnumbered	1952	oil	36 × 44·8	775	P. Solbjerghøj
Opus 3	1952	lino.	*c.*45·5 × 59	Fig.79	
Opus 4(a)	1952	litho.	*c.*28·4 × 40·9	Fig.75	
Opus 4(b)	1953	litho.	*c.*29·7 × 45	Fig.77	
Opus 5	(1952–3)	oil	65·5 × 159·8	794	R. Scharff
Study	1953	oil	77·8 × 100	793	Viggo Nielsen
Opus (6)	(1952–3)	oil	76 × 124·5	800	Dr H. Kjærholm
Study	1952	oil	79·5 × 91·2	759	Silkeborg Museum
Opus (7)	1953	oil	134·5 × 300	796	Silkeborg Library
Study	1953	oil	77 × 70·5	795	Ph. Dotremont

importance from small rough sketches in ink to detailed studies in oil. Nothing could show more clearly the conscientiousness of Jorn's approach to the set-piece composition at this period. And it would be impossible to imagine a greater contrast than between this step-by-step construction of the picture, as if it were a house, and the spontaneity and creative violence of Jorn's later manner. When he left Denmark in 1953 he gave up making 'studies' and began to work directly within the medium. The images appeared of their own accord during the act of painting and were never again deliberately imposed upon the surface. Instead of using an easel Jorn now mostly works on canvases that are laid flat on the floor or table: his only purpose in having an easel is to look at a finished picture or to add some last touches.

It remains to say a few words about the table which is printed here. This table includes the whole Silent Myth cycle as far as it is known. These paintings, like *The seasons*, have never been exhibited as a group, nor have the photographs and general information concerning them been brought together before.

Our table shows that for *Opus 1* there were two preliminary studies, but there is no evidence to show whether *Opus 1* itself was ever carried out or not. The two studies for this work were listed as *Study 1 for Opus 1* and *Study 2 for Opus 1* in the catalogue of the 'Spiralen' exhibition of 1952 (Bibl.93, Nos.58 and 59). The catalogue gave no indication of size, date, or medium. Since nothing is known of *Opus 1* itself, it is possible that the two studies may have become amalgamated with the studies for *Opus 2*.

Opus 2 is one of the two large paintings on hardboard which Jorn gave to the Silkeborg Library (Fig.83). The related studies in oil are numbered from 1 to 4 in our table, but No.2 exists only by inference, since there would otherwise be a gap in the sequence of numbers. There is no logical reason why the unnumbered study (Fig.173) should not be put as No.2, except that it is painted in a much freer style than any of the other studies. This suggests that it was painted later, perhaps even after the main work itself.

Opus 3 and *4* (*a* and *b*) are prints (Figs.79, 75, 77).

Opus 5 is a splendidly carefree composition which represents the highest point of achievement in the whole series (Fig.86).

Opus 6 used to be known as *Mortal fear* and had not previously been identified as belonging to the Silent Myth series. The study for this work is called *Despair*.

Opus 7 is the second of the big paintings which hang in the Silkeborg Library (Fig.176). The large figure on the right is a portrait of a cousin of the artist, called Mads. As a young man Mads was the victim of a train accident, which left him a physical and mental wreck, yet he possesses flashes of an odd wisdom which Jorn admires. While Jorn was recovering from tuberculosis in Silkeborg he had begun to understand the importance that illness can have in shaping a man's creative destiny. He wrote about this in *Held og Hasard* and he used the figure of Mads to symbolize the same thought. There is a separate portrait study called *Mads* (Cat.795) and an untitled etching of the same subject (Fig.84).

Apart from the studies shown in the table, the Silkeborg Museum owns an interesting sketchbook called *Élaboration d'un mythe muet*, containing pen and wash drawings (Figs.76 and 78).

The overall pattern of the Silent Myth series is curiously disjointed: at once grandiose and fragmentary, symmetrical and disorderly. The project looks as if it had scarcely been planned at all, but had grown as it went along. This would account for the three prints amongst the paintings and the general inconsistency of numbering. Obviously Jorn was not interested in numbering these works systematically, as is borne out by one of the entries in the *Studio Book*. There we find three studies listed in the same sequence as one of the major works,[1] which might also help to explain why *Opus 1* and the two studies for it have not been identified.

If we try to sum up the importance of the Silent Myth series for Jorn's artistic development, we see that this group of works stands at the culmination of a quite exceptionally prolonged and arduous self-imposed apprenticeship. The apprenticeship began with the journey to Paris in 1936 and lasted until Jorn moved to Albisola in 1954.

[1] Bibl.179, 68–71. Nos.68–70 are studies, No.71 is *Opus 2*.

Fig.87 *Untitled*, 1945, 96·5 × 127 cm (Cat.405).

Chapter 12: Murals

Between his first stay in Paris in 1936 and the time of the COBRA movement twelve years later, Jorn painted several murals, made two cement reliefs,[1] and various movable decorations on doors and panels at the houses of friends. There is also a barrel, *c.*70 cm high and 44 cm in diameter, which Jorn decorated all round with compositions that are typical of his style from just after the beginning of the war (Fig.30). The murals will be discussed in some detail later in this chapter under their various headings.

Jorn usually worked alone, but in 1938 he and Wemaëre collaborated on a mural at Wemaëre's house in Versailles. Some years later, in 1944, a group of 'Høst' artists, with Jorn as instigator, painted a set of murals at a nursery school in Copenhagen. Many of the murals are still there and in fairly good condition (Fig.95).

Another joint project took place at the end of the summer of 1949, when some COBRA artists and their friends met at Bregnerød near Copenhagen. There they decorated the big living room of a week-end house from the floor upwards and across the rafters and ceiling; even the doors were covered with pictures. Jorn, Carl-Henning Pedersen, and Stephen Gilbert each painted large murals which have since been obliterated.

Apart from these collective efforts, Jorn painted several murals in private houses; and once when he was in Sweden he persuaded the architects Thore and Erik Ahlsén to place a brightly coloured design on the façade of a community centre near Stockholm.[2]

Ever since the 1930's Jorn had been intrigued by the idea of using art within an architectural setting to form a co-ordinated environment. His many murals are evidence of this interest. The two large-scale painting projects, *The seasons* and *On the silent myth*, also aspired towards recognition as murals, in spite of being done on canvas or hardboard. But in 1952 Jorn had to face the sobering fact that nobody in Denmark was prepared to offer him a mural commission. This was one of the frustrating factors which caused him to leave Denmark the following year.

[1] One at Nordkrog 17, Copenhagen, the other at Tibirke.

[2] Michael Ventris recorded this fact during a journey through Scandinavia, probably in 1947: 'I imagine we must credit to Jorn the startling polychromy of Årsta Centrum, where the Ahlsén brothers have covered the plain elevations of a community centre with a green, black, yellow and white abstract.' PLAN, London, No.1, 1948, p.12. See also Erik and Thore Ahlsén *Årsta Centrum* in A5, Copenhagen, IV, 2, April 1948, pp.14–15.

Les moissons

In 1937 Jorn, working under Le Corbusier, made a decoration of 50 sq. m. for the 'Pavillon des Temps Nouveaux' at the International Exhibition in Paris. The picture was an enlargement of a drawing called *Les moissons* by a child of 12. The work is reproduced in Le Corbusier's monograph on the pavilion *Des canons, des munitions? Merci! Des logis . . . S.V.P.*[1]

In the entrance hall of the pavilion, which was nothing more than a huge marquee, Jorn had another enlargement, *Les encombrements de la Place de l'Opéra, dessin d'enfant* (5 m. by 2 m.). A note on p.29 of Le Corbusier's book says that 'children [are] to-day the masters of mural painting'. The pavilion was intended to serve as a 'Museum of Popular Education' containing 'a simple collection of urbanistic studies' (p.13).

During the same period as this task, Jorn, Wemaëre, and a young Russian artist named Grekoff painted a very large Léger canvas called *Le transport des forces*, commissioned for the 'Grand Palais de la Découverte' in Paris. After they had done their work Léger inspected the finished picture and signed it. When Léger had left, the three young artists discreetly added their own signatures on a hidden corner of the canvas. The picture has survived, but owing to careless storage it is now in a bent and mutilated condition.[2]

[1] Bibl.2, p.33. Jorn used the name 'Asger', without surname, while working with Le Corbusier.

[2] Information from Pierre Wemaëre who inspected the picture about 1960.

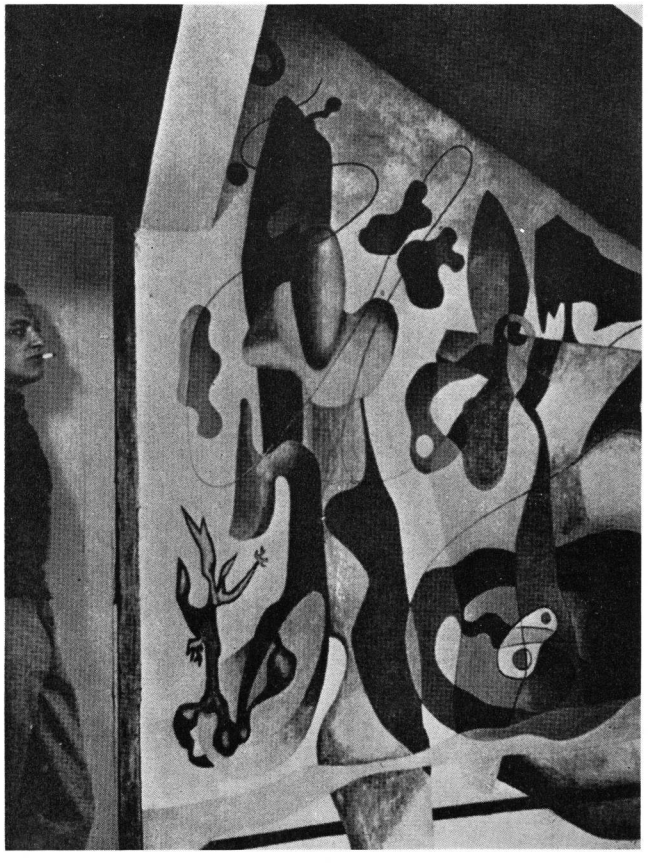


Fig.88 The left-hand part of the Versailles mural, with Jorn standing beside it, in 1938.

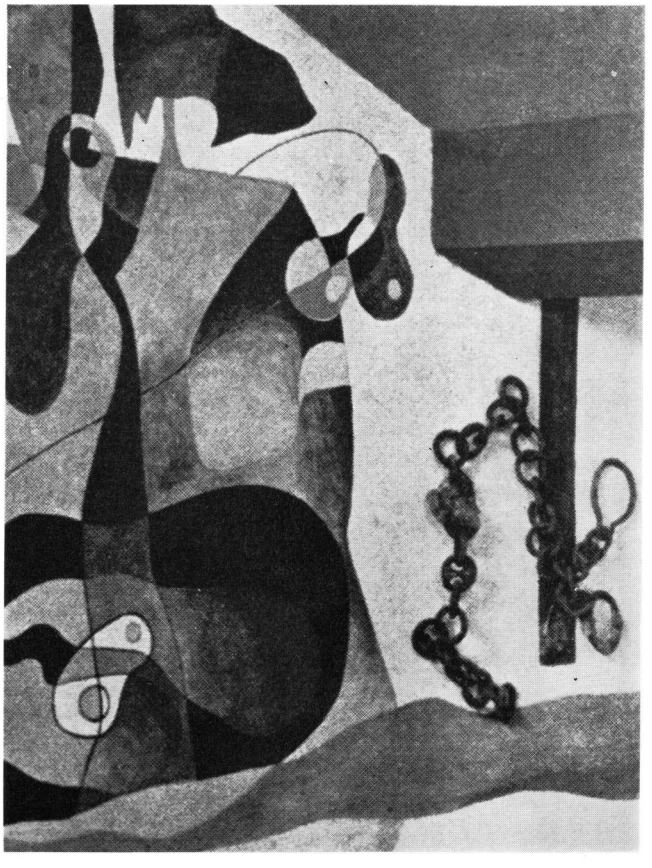


Fig.89 The right half of the mural.

Fig.90 Mrs Elna Fonnesbech Sandberg, a portrait by Jorn (App.14).

Sur la route

In May 1938, during Jorn's second visit to Paris, he and Wemaëre painted a large mural which can still be seen in the attic of Wemaëre's house in Versailles (Figs.88 and 89). The left part was painted by Jorn and is based on a preliminary study *Sur la route* (Cat.85), which belongs to the Silkeborg Museum. This museum also owns Wemaëre's preliminary study for the right section of the mural.[1] One end of the wall remained blank until Jorn had the idea of completing the composition by fixing a large chain, like an anchor chain, to the wall.[2]

After the war Jorn and Wemaëre collaborated for many years in designing and weaving tapestries. Their collaboration culminated in *Le long voyage*, a giant tapestry measuring 1 m. 70 cm by 14 m., which now hangs in the Senior State School in Aarhus.[3]

A country house in Tibirke

The shortage and high cost of canvas and other materials during the war may have been responsible for some of the paintings which Jorn made on shutters, doors, and walls. But one must also bear in mind that mural painting belongs to a widespread Danish tradition, especially where public buildings are concerned.[4]

Mr Marinus Andersen owns six large shutters (*c.*145 cm by 85 cm) made of insulating board, which he used as blackout shutters for the windows of his office during the war. These Jorn turned into paintings when he visited Mr Andersen on various occasions during the winter of 1941 (see Cat.229–234).

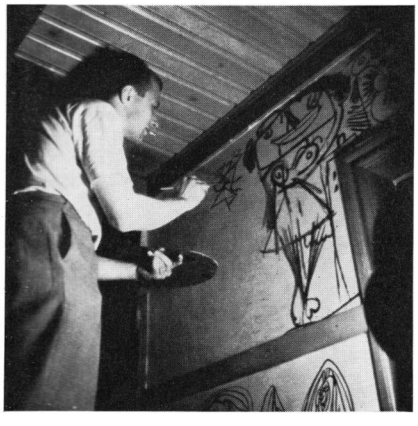


Fig.91 At work on the kitchen mural in Tibirke.

Fig.92 The cement relief over the entrance.

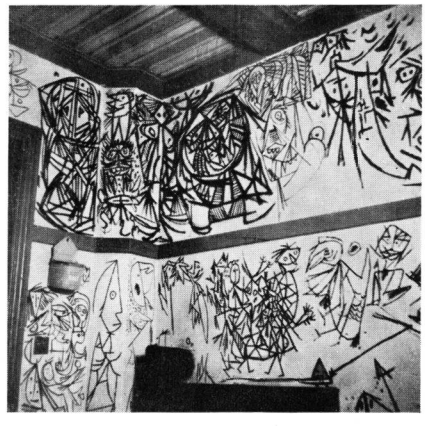


Fig.93 The black and white mural in the kitchen.

[1] Reproduced in the catalogue *Ny international kunst* (New international art), Bibl.177, p.44.

[2] The use of such a motif can be compared with the rope lettering by Jorn above the entrance to the Sailors' Inn in Copenhagen. It dates from about this time and is reproduced in Virtus Schade *Asger Jorn*, Bibl.398, pp.139 and 141.

[3] Reproduced and discussed by R. Dahlmann Olsen in *Den lange rejse*, Bibl. 379.

[4] Marianne Brøns has published an index of 353 murals by Danish artists carried out in Denmark from 1925–1962 (Bibl.332).

Fig.94 The cottage in Tibirke, showing Jorn at work on the cement relief.

In 1944 Jorn made a whole series of decorations at the country cottage of Mrs Elna Fonnesbech Sandberg in Tibirke near Copenhagen. He painted fourteen door panels (Cat.322–335), and in the kitchen some black and white murals which have since been obliterated (Fig.93). He also made a cement relief outside the house (Fig.92). The black and white mural and several other Jorn murals are reproduced in an article by Troels Andersen describing 'early mural improvisations by Danish "abstract" artists'.[1]

The door panels from the house in Tibirke have been photographed and recorded in our catalogue just as if they were ordinary paintings. The reason is that the doors have already been taken down and the panels are quite likely to come on the market one day as individual pictures.[2] This has already happened with two cupboard doors from another house (Cat.309 and 310). An ingenious dealer some years ago turned these panels into 'canvases' by gluing canvas to the backs and sides and adding false stretchers.

A nursery school in Copenhagen

In December 1944 Jorn and other members of the 'Høst' group painted some murals in a nursery school at Hjortøgade in Copenhagen. Those who took part were Else Alfelt, Ejler Bille, Heerup, Jorn, Carl-Henning Pedersen, Agnete Therkildsen, Erik Thommesen, Richard Winther. Some sections were added later by Egill Jacobsen, Constant, and Corneille.

Several of these decorations have been distempered over, but Jorn's friezes and those by Carl-Henning Pedersen are still intact, as well as some areas painted by the others. The work was done during the Christmas holidays and Jorn chose topical subjects which he depicted in warm, gay pastel shades: he painted a walking Christmas tree and other seasonal and childlike motifs (Fig.95).[3]

The murals at the nursery school were not commissioned but were done as a gift from the artists, just as some years later the decorations at Bregnerød were also done on a voluntary basis.

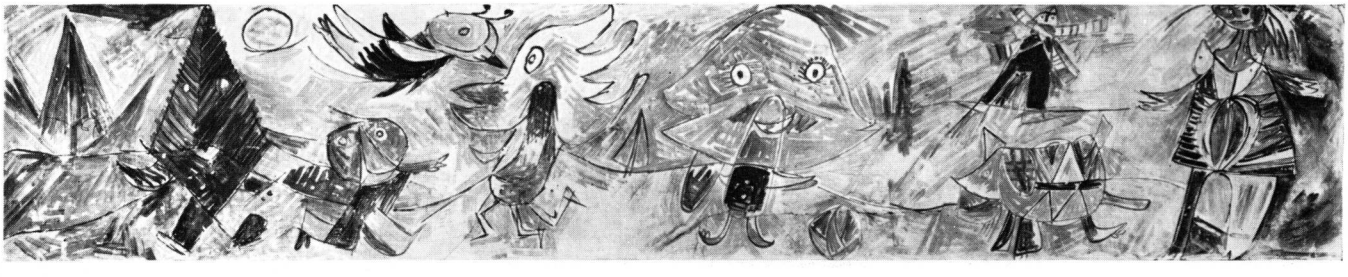


Fig.95 One of the Jorn murals, measuring 86·5 × 425cm, in a nursery school in Copenhagen.

[1] Bibl.327.

[2] Three of the panels were exhibited at the Louisiana Foundation in Humlebæk in 1965 (Bibl.165). In the autumn of 1967, after this book had gone into proof, all the fourteen panels were sold to a private collector in New York.

[3] Jorn made several preliminary sketches for the frieze, which went round all the four walls of a classroom. One of these sketches was exhibited as part of the Krestensen collection in 1963 (Bibl.151, note).

The week-end house at Bregnerød

In August and September 1949 some members of the COBRA group and their friends met at the 'Frederiksholmshytte' near Bregnerød, which lies about 13 miles north-west of Copenhagen in wooded country. The house was built in 1936 as a place where students of architecture from Copenhagen could spend their week-ends (see Fig.99). In the late summer of 1949 this house was put at the disposal of the COBRA artists, who offered to decorate the place from floor to ceiling in their own style and free of charge.

Christian Dotremont records that the Bregnerød meetings began on 19 August with a dinner for 19 people: 8 men, 6 women, 5 children, 2 writers, 4 painters, 1 architect, 1 student of radio electricity; 6 nationalities; 12,500 km of travel; 525 years.[1]

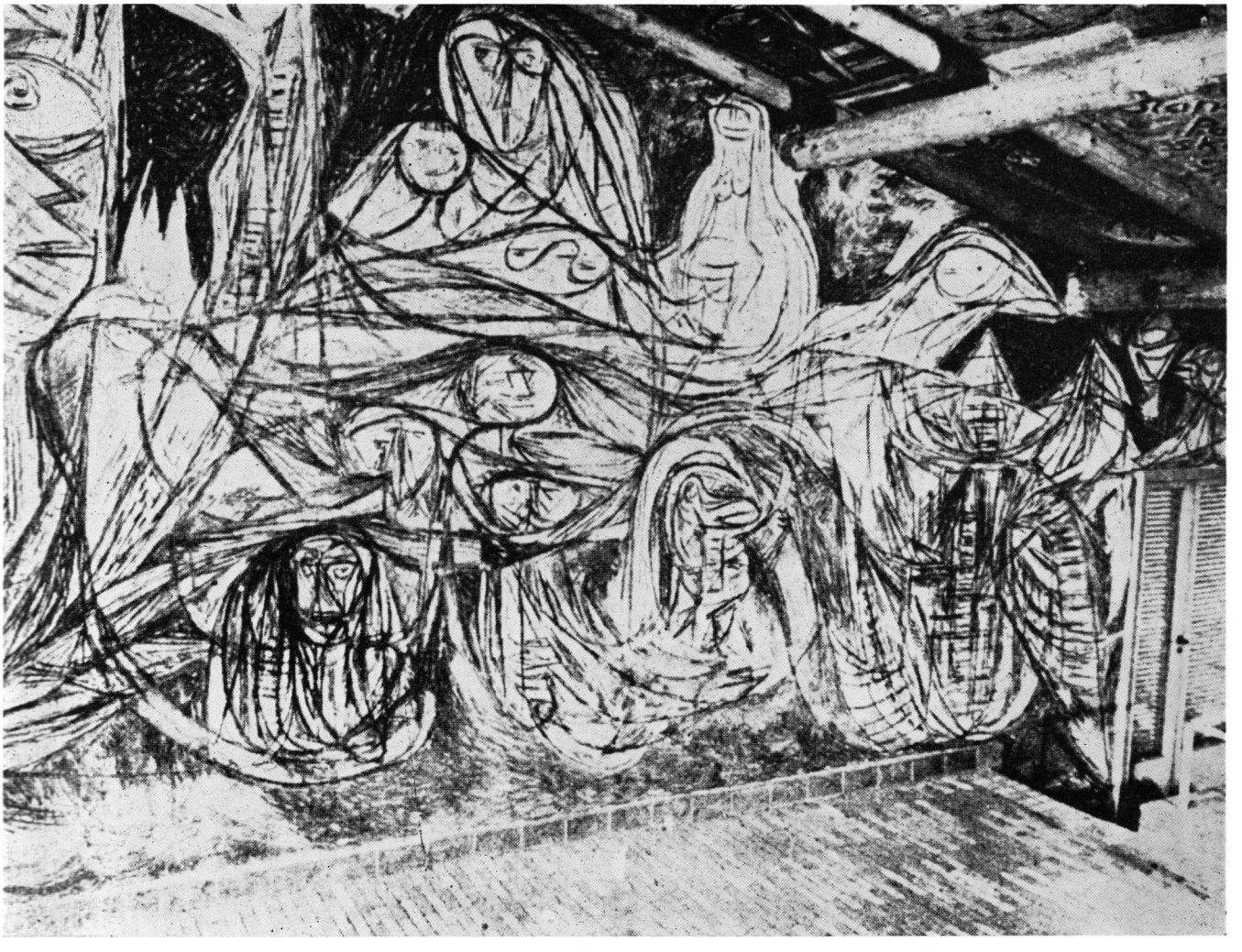


Fig.96 The Jorn wall at Bregnerød. The door on the right gives an indication of size.

The four painters were Pierre Alechinsky, Stephen Gilbert, Asger Jorn, Carl-Henning Pedersen. Although they did most of the work, many of the others took a hand in decorating various corners, doors, and roof panels.

Photographs of the three largest murals were reproduced the following year in an architectural journal to accompany an article by Jorn

[1] *Les rencontres de Bregneröd*, Bibl.254, p.(5).

Fig.97 A dramatic detail from the Jorn wall at Bregnerød. The whole work was obliterated during the 'fifties.

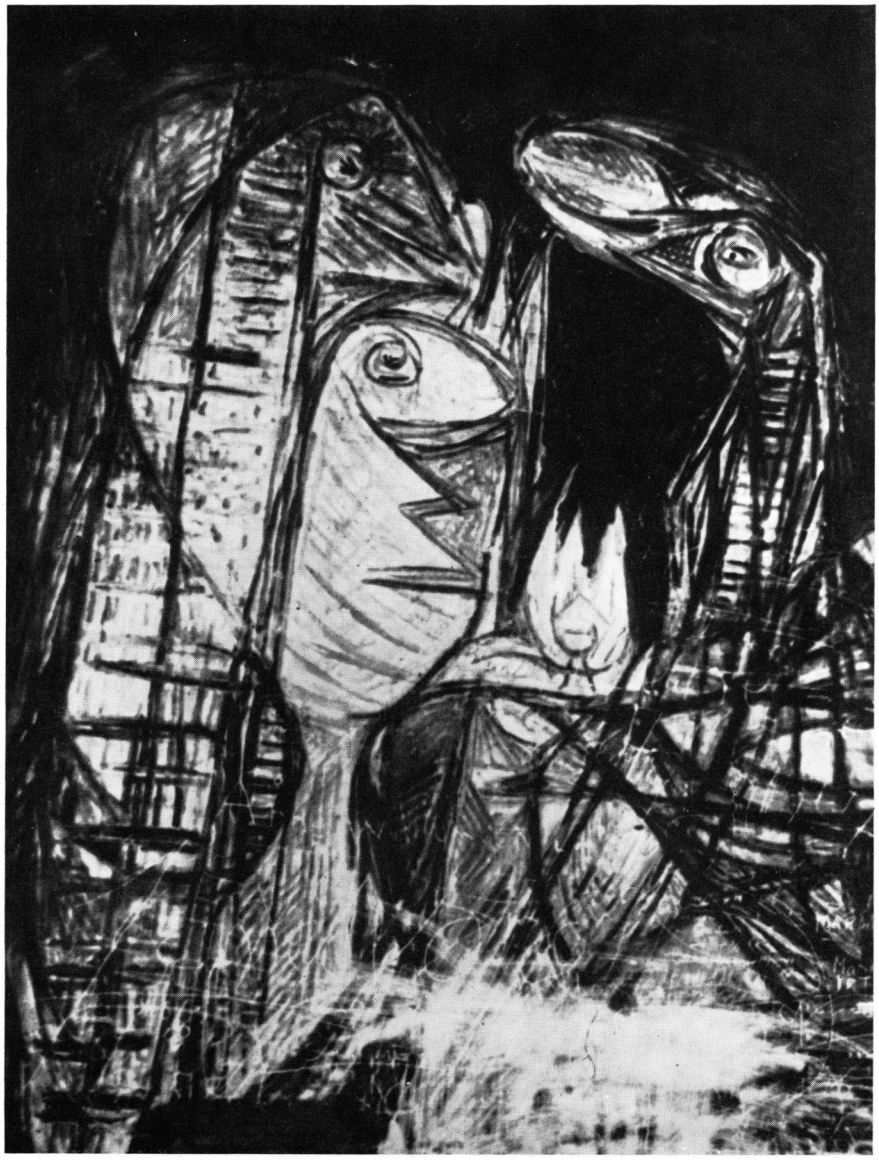


Fig.98 A collaboration by artists of the COBRA group who over-painted a canvas by Richard Mortensen.

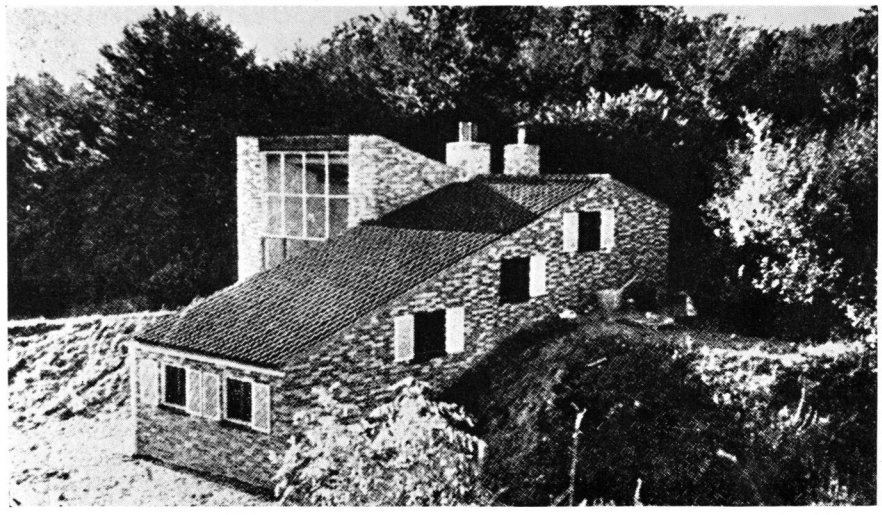


Fig.99 The house at Bregnerød where the COBRA meetings took place in 1949.

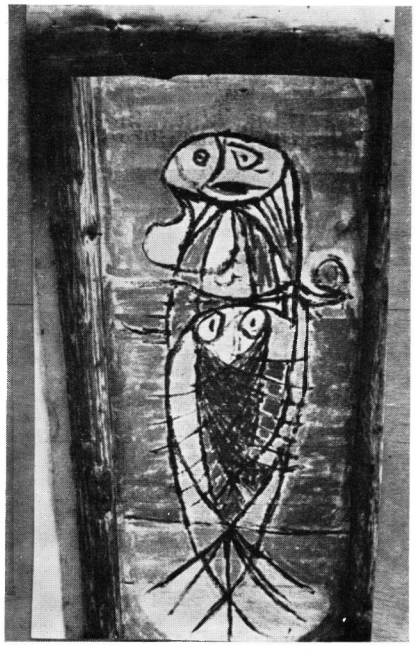


Fig.100 A mermaid by Jorn on the ceiling in Bregnerød.

under the title *The experiment*, in which he says: 'Everything literally grew out of the walls through the direct confrontation of artist and wall. No attempt was made to distinguish between architecture and wall. We tried to cover everything that could be painted over.'[1]

Jorn made several detail studies in oil for his large mural (Cat.617–625), but in spite of these preparations he carried out the task in a fresh and vigorous manner. Dotremont described the mural as follows: 'Asger Jorn made a huge fresco, extremely colourful, which I find perfect in being spontaneous and deliberate, like Asger himself; it both affirms and denies the wall.'[2]

Most of the decorations at Bregnerød were destroyed some time during the 'fifties, when the building was taken over by a branch of the Boys' Brigade. The new occupants whitewashed the walls and repainted the doors, leaving only the figures and texts on the ceiling as a reminder of the COBRA visit.

Erik Nyholm's house at Funder

In the same year as the Bregnerød meeting, three of the foreign artists of the COBRA movement, Appel, Corneille, and Constant, stayed at the house of the ceramist Erik Nyholm at Funder near Silkeborg. There they found a picture by Richard Mortensen which they 'modified' by painting over it (Fig.98). The picture is signed only by Appel, Constant, and Corneille, but Jorn and Nyholm had started them off.[3] The two latter also painted some figures on the kitchen wall at Funder under the caption *Nombreux sont les poissons dans l'océan – Nombreuses les femmes qu'on peut aimer*.[4]

Wall paintings like this were carried out on the spur of the moment and did not long survive the exuberant mood that gave rise to them.

[1] *Experimentet* (The experiment), *Writings*, Bibl.363, No.74, p.12.

[2] *Les rencontres de Bregneröd*, Bibl.254, p.(3).

[3] Virtus Schade has described some of the incidents at Funder in his book on Jorn, Bibl.398, pp.109–110.

[4] Ibid., reproduced on p.113.

Fig.101 *Wounded beast, II*, 1951, SM 100×92cm (Cat.738).

Chapter 13: Danish art life in the 'forties

Our bibliography of exhibitions shows that, especially during the 'forties, Jorn took part in many different group shows in Denmark. The entries in our catalogue contain many references to these Danish exhibitions. It is very difficult for anyone who has not been brought up in Denmark to distinguish between the various groups and to know how they fit in with the other innumerable art organizations that are scattered throughout Denmark. The system is complicated enough to need more than a mere glossary and this chapter therefore goes into more detail than might otherwise seem necessary.

The two main driving forces behind the busy art scene in Denmark are, first, the associations of Danish artists, whose job it is to organize group exhibitions for their members; and, secondly, the art societies which exist all over the country to serve the interests of the art-viewing and art-buying public. Both types of organization have always been extremely active and they remained so even in the period of the German occupation during the last war.

It is now generally recognized that the artists of the war years were by far the most talented generation of painters and sculptors that Denmark has ever produced. The war situation drew these men closer together. They could no longer travel abroad and so they had to rely entirely upon each other for mental stimulus and companionship.

The magazine HELHESTEN, which ran from 1941 to 1944, provided a forum for the more talented younger artists. Nearly all of them contributed articles or illustrations to this magazine. In 1941 they exhibited as a group in a large marquee at Bellevue near Copenhagen (Fig.183) and in 1943 they held a fund-raising exhibition in aid of HELHESTEN at the Pustervig Gallery in Copenhagen. An excellent account of this most active period has been written by the former editor of HELHESTEN. The text is published in English and here is what he says about the associations of Danish artists:[1]

'An important fact to realize from the start is that Danish artists begin working professionally very early on, by which I mean that they have no other profession and as a rule become members of an exhibition group that arranges annual exhibitions in premises hired for the purpose by the group itself and from which sales are made. But these groups or

[1] R. Dahlmann Olsen *Danish abstract art*, Bibl.361, p.(3).

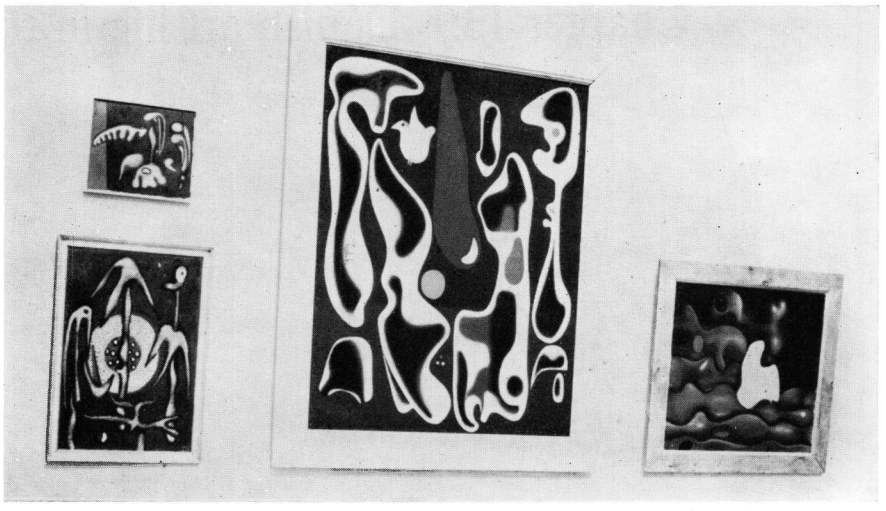


Fig.102 Jorn paintings at the 'Polygonen' exhibition in Copenhagen in 1938. The picture in the centre was later destroyed by the artist.

associations are neither stable in themselves nor of stable composition: a constant process of filtering and circulation takes place towards the largest and most influential of them.'

The groups mentioned below held their annual exhibitions at one or other of the large exhibition halls in Copenhagen. The best known of these are 'Charlottenborg' and 'Den Frie'. From 1937 to 1953 Jorn belonged to a number of groups whose names, followed by the dates when he exhibited with them, were: 'Linien' (1937); 'Polygonen' (1938–9); 'Corner og Høst' (1942); 'Høst' – meaning 'Harvest' – (1943–5 and 1948); 'Spiralen' (1949–53). But this is by no means a complete list of the groups which existed in Copenhagen during the 'forties: others were called 'Decembristerne', 'Koloristerne', 'Skandinaverne', 'Bølleblomsten', 'Billedkunst'.[1]

There was of course a recognized gradation of importance between these groups. In 1947 the 'Federation of Younger Artists' Associations' held an exhibition in Fredericia. For this exhibition, paintings were chosen from among eighty-six artists, representing six different groups. It is interesting to notice that all the artists in this show who later became famous were at this time members of 'Høst'.

The more serious and ambitious groups had a literary as well as an artistic side. The 'Linien' group, for example, published a periodical of the same name which ran for twelve issues, followed by two special numbers. 'Høst' and 'Spiralen' printed poetry, essays and criticism in their annual exhibition catalogues. Writers and musicians were sometimes invited to join a group, and 'Høst' organized a number of concerts to coincide with its shows. This holding of concerts in conjunction with art exhibitions has long been a tradition in Denmark, but 'Høst' – in keeping with its reputation for being up-to-date – included serious jazz music and works by twentieth-century composers in its concert programmes.

[1] 'Kunstnernes Efterårsudstilling' or 'Artists' Autumn Exhibition' is different from those listed here. It is an annual open exhibition which has its own selection committee. It is intended mainly for artists at the beginning of their career. Jorn exhibited with this association from 1937 to 1940 and was on the selection committee in 1941.

Before and after the war there were several important occasions when paintings by leading artists from Western Europe were introduced into Denmark through one of the large group shows in Copenhagen. V. Bjerke-Petersen set the general pattern when he arranged an impressive display of modern European art under the heading *Cubism-Surrealism* in 1935. Two years later, when Jorn exhibited with 'Linien', the list of foreign artists – chosen by Ejler Bille and Richard Mortensen – consisted of Kandinsky, Klee, Max Ernst, Tanguy, S. H. Taeuber-Arp, Mondrian, Hans Arp, Theo v. Doesburg, Mirò, John Ferren. In 1948 the 'Høst' group invited as its guest artists the members of the 'Dutch Experimental Group', including Karel Appel, Corneille, and Constant. This occasion can be regarded as a prelude to the international COBRA exhibitions which followed from 1949 to 1951 in Amsterdam, Brussels, Paris, and Liège.

The 'Linien' and 'Høst' groups attracted the best of the younger Danish artists, some of whom belonged to the two groups in turn. Both groups aimed at raising the quality of their annual exhibitions by including, as we saw, a selection of works by foreign artists.

At the lower end of the scale there were groups of the kind one finds in other countries. Some were on the lookout for new talent, others preferred established artists. But all these groups have one thing in common: their main purpose is to serve the artists rather than the public.

The public in Denmark has its own elaborate network of 'art societies' and 'art circles' to cover the whole country. Seen from a geographical point of view, the art societies (*kunstforeninger*) and art circles (*kunstkredse*) are mostly located in the provinces,[1] whereas the groups

[1] The Art Society of Copenhagen is an exception. It is the main organization of its kind in the capital and at the same time the most influential art society in the whole country. It organized a major exhibition of Jorn's paintings in 1953 and a large Jorn retrospective exhibition entitled *Papirer* (drawings, collages, prints, etc.) in 1964, on the occasion of the artist's fiftieth birthday.

Fig.103 Members of the Danish 'Høst' group and their guests. In the centre row, from l. to r., Karel Appel, his wife, Christian Dotremont. In the back row Carl-Henning Pedersen (behind Mrs Appel), Ejler Bille (behind Dotremont). In the front Jorn (lying down), Corneille, Constant, Heerup.

or associations of Danish artists (*grupper*, *sammenslutninger*), whose members come from far and wide, are chiefly based on the capital. They radiate outwards from there.

The provincial art societies undertake to organize exhibitions in the provincial capitals, as well as in many of the smaller towns throughout Denmark. By joining a local art society, the ordinary man who is interested in art can keep in touch with current trends. If he wants to have pictures at home without going to the expense of buying them, he can join an art circle. These art circles act as co-operative purchasing agencies, who buy works of art out of the joint subscriptions of their members. These works are circulated among members and they remain common property until, one by one, they pass into individual ownership by ballot or auction.

Some art societies are of course more enterprising than others and the pattern of activity varies from place to place. The following quotation refers to some typical meetings organized by these societies:
'. . . there exist, spread out over the country, more than 100 art societies whose membership is based on general interest in art. The various forms of artistic expression are discussed at the meetings held by such societies, lantern lectures and film[s] are arranged and now and again short exhibitions are organised, sometimes just for a single evening, when the artist in question may have been asked to come along and talk about his work. In addition there are a number of travelling exhibitions that visit schools and large firms.'[1]

Enough has been said to show that a great deal of time and energy is spent in Denmark on the mere interchange of works of art between one place and another. Pictures are circulated and shared like books. The art societies are non-profitmaking organizations, but there are also plenty of professional and semi-professional art dealers in Denmark. The number of private art galleries in Copenhagen was not unduly large in the 'forties, but their number has greatly increased since 1960.

In Copenhagen to-day there are, in addition to the recognized dealers, a great many people from different walks of life who run an art business from their homes. They do this either as a main occupation or as a side-line. Moreover the distinction between art-collecting and art-dealing is seldom very clear, as we shall see in the chapter on private collections in Denmark.

[1] R. Dahlmann Olsen *Danish abstract art*, Bibl.361, p.(4).

Chapter 14: Jorn's one-man exhibitions and art dealers in Denmark

Among the Danish art dealers of our period there were several who stood out for the unselfish support they gave to the artists in whom they believed. Frederik Dam was one of these. He organized Jorn's first one-man exhibition in 1938, soon after Jorn had returned from studying with Léger in Paris. Many years later Jorn paid tribute to Frederik Dam's generosity and the warmth of his encouragement during those early years.[1]

Frederik Dam was for a long time in charge of the 'Joint Council of Art Societies outside Copenhagen'. This organization arranged travelling exhibitions which toured the provinces, especially during the off-season winter months. Frederik Dam himself transported, hung, and then repacked the pictures after each halt. The discomforts and hardships of these winter journeys would have discouraged any lesser man.

During the war there were two small galleries in Copenhagen which aligned themselves with the new generation of artists. They were Pustervig and Macholm. Pustervig took its name from the street where it had its premises in a small basement, with access to the gallery through a trap door. Jorn had a one-man exhibition there in 1942. These exhibitions at Pustervig merited a prestige out of all proportion to the modest size of the gallery. One of the collectors who bought paintings from Pustervig was Max Wørzner, a prosperous tradesman from Viborg, who in this way built up a fine collection of Danish art from the 'forties.

In the autumn of 1944 Thorkild Hansen, the founder and proprietor of Pustervig, moved into bigger premises at Tokanten. The gallery was combined with a restaurant whose entrance was in an adjoining street. The two parts of Tokanten, the gallery and the restaurant, satisfied an equal demand among the artists, who took it in turn to decorate the menu cards. The emblem on the gallery's catalogues was designed by Jorn (Fig.186).

Tokanten opened with a mixed exhibition, including four paintings by Jorn, in October 1944. At the end of the same year Thorkild Hansen showed a selection of seventy-nine works, including a large group of paintings by Jorn, from the collection of Mrs Elna Fonnesbech Sandberg.

A small and very personal gallery which sprang up towards the end of the war was Macholms Kunsthandel, where Jorn had a one-man exhibition in 1945.

[1] In a postscript to the catalogue *Ny international kunst* (New international art), Bibl.177, p.77.

Since 1948 Jorn's sole dealer in Denmark has been Børge Birch. Birchs Kunsthandel (later Galerie Birch) was at first in Bredgade, but after closing down for four years during the 'fifties it reopened in 1960 in Admiralgade. Jorn had one-man exhibitions with Birch in 1948 (no catalogue), 1949, 1950, probably in 1951 (no catalogue), 1953, and several times since then. The gallery's records and files from our period were destroyed in a fire which broke out in Bredgade, but the catalogues from 1949, 1950, 1953 are in existence and contain useful information.

Apart from these private galleries, Jorn had an important one-man exhibition under the auspices of the Art Society of Copenhagen in 1953. This was a retrospective exhibition which consisted of twenty-four paintings from 1939 to 1953. Jorn not only selected the paintings himself but also supervised the entries in the catalogue. The titles and dates therefore have a special authenticity, and the choice of paintings gives us an insight into what Jorn considered to be his best work.

Fig.104 *Buttadeo*, 1951, 90×119cm (Cat.737).

Chapter 15: Exhibitions and dealers outside Denmark

During the period with which we are concerned Jorn took part in many mixed exhibitions outside Scandinavia, especially in France, Belgium, and Holland; but his only one-man exhibition abroad in all this time was at Galerie Breteau in Paris in 1948.

Although Jorn's reputation stood high with other artists, he was almost unknown to art dealers and collectors outside Denmark until Carlo Cardazzo, at the Galleria del Naviglio in Milan, began to buy and exhibit his paintings from 1954–5 onwards. After that it took three or four more years before Jorn's reputation in Europe became firmly established.

The following notes refer chiefly to Jorn's foreign exhibitions from 1936 to 1953, arranged under countries. For further details from after 1953 the reader is referred to the selection of exhibitions in Virtus Schade's monograph on Jorn.[1]

France

Before the war Jorn exhibited two paintings with the 'Indépendants' in Paris in 1937. During the same year, as we saw in chapter 12, he made some decorations for Le Corbusier's 'Pavillon des Temps Nouveaux' at the International Exhibition in Paris. In 1938 he and Pierre Wemaëre were included in the 'Troisième Salon Mural' on the Place de l'Opéra, in a show called *Les grands maîtres et les jeunes devant le mur*. The masters were Matisse, Picasso, Delaunay, Gleizes, but apart from these names we know nothing about the exhibition.

After the war it was not until 1948 that Jorn's paintings were again seen in Paris. In that year he became an active member of the 'Sur-indépendants', with whom he showed from 1948 to 1952, and again in 1956.[2] It was in 1948, too, that his paintings from Tunisia formed a one-man exhibition at Galerie Breteau. This was followed by a mixed exhibition at Galerie Jean Bard. A handbill states that the opening of this exhibition was held on 7 November 1948, at the 'Maison des Lettres', Université de Paris. The names of the other participants were Max Bucaille (papiers collés), Appel, Atlan, Constant, Corneille, Richard Mortensen, René Passeron, Jozef Istler.

[1] Bibl.398, pp.168–9.

[2] He may have exhibited there *hors catalogue* as early as 1938, cf. Bibl.8a.

Jorn was back in Denmark by the end of 1948 and he did not return to France until the autumn of 1950. He spent the winter of 1950–1 at the hostel for Danish artists ('Maison des artistes danois') in Suresnes on the outskirts of Paris. Some works by Danish artists, including several by Jorn, were shown during the summer of 1951 at the 'Cercle Volney'; while earlier that year Michel Ragon had organized a COBRA exhibition in a bookshop on the Boulevard St Michel. Another exhibition under the same auspices, called *Cinq peintres de COBRA*, for which Jorn designed the poster (Fig.194), took place at Galerie Pierre in April 1951, shortly before Jorn left Paris to go into the sanatorium in Silkeborg.

There was an interval of two years before Jorn's paintings reappeared in Paris. At the end of 1953 the Musée Galliéra put on a selection of *Peintures, gravures danoises*, which included five of Jorn's most powerful paintings from the years 1950–3. From 1955 to 1966 Jorn's regular dealer in Paris was R. A. Augustinci at the Galerie Rive Gauche. In 1967 Jorn transferred to Galerie Jeanne Bucher.

Italy

In Italy Jorn has been with the Galleria del Naviglio in Milan and the affiliated Galleria d'Arte 'Cavallino' in Venice since shortly after he reached Albisola in 1954, but the biggest exhibitions of his work have taken place in the Palazzo Grassi in Venice.

Belgium and Holland

Between March 1949 and October 1951 three large international COBRA exhibitions took place in Brussels, Amsterdam, and Liège. The first, under the title *La fin et les moyens*, was held at the Palais des Beaux Arts in Brussels in March 1949. A second and more successful exhibition (which got off to a good start with a scandal in the first week) took place later the same year at the Stedelijk Museum in Amsterdam. The third and last major COBRA exhibition was held in the autumn of 1951 at the Palais des Beaux Arts in Liège. There Jorn was represented by four paintings, including *Le radeau de la Méduse* which disappeared a few years later in Rome.[1]

Two private galleries, one in Amsterdam (van Lier), the other in Brussels (Apollo), showed a selection of COBRA works in 1949 and 1950. A rather more ambitious exhibition, which had been organized to take place in a small town in Belgium in 1950, was banned a few days before it was due to open.[2]

It is a curious reflection of the Danish indifference to the COBRA movement that no COBRA exhibition was held in Denmark before the 1960's.

[1] See App.16 and Bibl.105.

[2] The show was to have taken place at La Louvière near Charleroi, but an influential local citizen managed to get a ban imposed because he objected to a text which accompanied the exhibition. Cf. J. Martinet's chronology of COBRA, Bibl.338, p.173. We are indebted to this important article for much of our factual information about COBRA.

Fig.105 *Untitled* (1939), 61 × 61·2cm (Cat.108).

Scandinavia

There is not much that need be said about exhibitions in Sweden. Most of these were of a routine nature. After the war it soon became customary once more to send touring exhibitions of modern Danish art to various towns in Sweden, especially Stockholm and Gothenburg. Group exhibitions such as 'Høst' and 'Spiralen' went on tour in this way.

More enterprising events were the mixed exhibitions of modern Danish art organized by Jorn and Lars Rostrup Boyesen in Gothenburg in 1947;[1] and the following year by the Icelandic artist Svavar Gudnason together with Carl-Henning Pedersen in Reykjavik.[2]

Norway was the last of the three major Scandinavian countries to take an interest in the Danish movement and to hold a Jorn one-man exhibition. In 1965 Børge Birch put together a large and representative collection of 130 works by Jorn in various media (paintings, watercolours, collages, graphics), which were shown in Bergen and then in Trondhjem and Oslo.[3]

Germany, England, USA

In Germany and England Jorn was almost unknown until 1958, when he had an exhibition of recent work at Galerie van de Loo in Munich and a retrospective at the Institute of Contemporary Arts in London. Other one-man exhibitions during that same year took place in Paris, Rome, Hamburg, and Düsseldorf; so that 1958 can be seen to have been the year in which Jorn became recognized in Europe as a major artist. Four more years elapsed before his first one-man exhibition in the USA.

[1] Bibl.46. Jorn designed two different lithographic covers for the catalogue. The exhibition was shown in Gothenburg, but did not carry out the rest of its itinerary.

[2] Bibl.50.

[3] Bibl.169.

Chapter 16: Public collections in Denmark

The museums in Denmark, with the notable exception of Silkeborg, do not possess many paintings by Jorn. The Royal Museum of Fine Arts ('Statens Museum') in Copenhagen owns two paintings, bought in 1953 and 1966; and three others which were presented by Mrs Elise Johansen from her private collection. The Department of Prints at the Royal Museum has a good collection of Jorn's lithographs, etchings, and drawings, especially from the period with which we are concerned.

Fyns Stiftsmuseum in Odense was bequeathed four Jorn paintings from the J. W. Larsen collection in 1962, as well as an 'Abstract Composition of 1935' attributed to Richard Mortensen, but which Troels Andersen identified, during a visit to the museum in 1964, as a Jorn painting of 1940 (Cat.174). This museum now also owns *Feligrams* (Fig.60), which it recently received through the New Carlsberg Foundation.

The Louisiana Foundation in Humlebæk is a privately owned museum of modern art which is open to the public. The collection is not entirely static, since pictures can be sold from it, but for some time the Louisiana has owned a few good examples of Jorn's work.

The public collections in the provinces of Denmark – apart from Silkeborg – possess between them only a handful of works by Denmark's best known living artist.[1] Silkeborg Museum has been fortunate

[1] But see p.113, footnote 3.

Fig.106 An untitled composition, mixed media on paper glued to hardboard, from 1953. It is a monoprint, made by folding the paper down the middle, with some additions. The ingredients include paste and sprinkle – the latter being a substance for colouring the edges of book pages – which Jorn dragged across the surface with the aid of a ruler and comb.

Fig.107 A splendid composition from 1953 in tempera, measuring 100 × 138 cm.

enough to become the repository not only for scores of Jorn's paintings representing every period of his development, but it also owns a collection of his ceramics and tapestries, as well as a large number of folders of his drawings and prints.

The library of the Silkeborg Museum contains photographs, exhibition catalogues and a great deal of special literature relating to Jorn and the other artists in the museum's permanent collection. In addition the museum has produced fully illustrated catalogues of the various one-man exhibitions which have been held there since 1959. In recent years Silkeborg has become the best documented centre in Scandinavia for the study of certain contemporary artists. For example the museum owns the entire graphic œuvre of Jean Dubuffet and a very large collection of the drawings of Henri Michaux, as well as the hundreds of miscellaneous works by Jorn to which we have already referred.

Chapter 17: Private collections in Denmark

During the period with which we are concerned there were several private collections in Denmark which contained a large group of paintings by Jorn. We shall refer only to the most important of these. The contents of the others can be found with the help of the index.

The biggest Jorn collection of the 'forties was that of Mrs Elna Fonnesbech Sandberg, the author of a book of anecdotes about the artists whom she had met.[1] The Sandberg collection contained works by Bille, Heerup, Robert and Egill Jacobsen, Jorn, Carl-Henning Pedersen and others. A selection of seventy-nine items from this collection was exhibited at Tokanten in Copenhagen in 1944. Six years later, during April 1950, there was a 'sale' exhibition of about a hundred paintings, but no printed catalogue, at Jugelsalen in Aarhus. Mr and Mrs Krestensen acquired the Jorn paintings that were on offer in Aarhus, as well as many of the works by other artists. Most of what remained of Mrs Sandberg's Jorn collection was sold privately in 1952 and went into the Krestensen and Boldsen collections.[2]

The Krestensen collection has since then remained almost intact. It is to-day the largest private collection in Europe of Jorn's paintings, although it is made up almost entirely of early works.[3]

Another large private collection was that of the late F. C. Boldsen in Copenhagen. Most of the pictures of this important Danish collection were sold by auction after the owner's death, in 1954 and 1955.[4] The Boldsen collection was never catalogued or exhibited as a whole, but some of the Jorn pictures have been on display and photographed at various times. Although there is no way of knowing the exact contents of the original collection, the 'provenance' entries in our catalogue are some guide to the Jorn holdings. What remains of this collection to-day is owned by the heirs of the Boldsen estate. The present owners did not, unfortunately, allow their collection to be visited and photographed. We therefore had to rely entirely on published material, photographic archives, etc., for our information.

[1] *Dem jeg mødte* (Those I met), Bibl.241.

[2] According to an unpublished letter from Jorn to Mr Frost Larsen, Copenhagen, dated 28 March 1952.

[3] During the summer of 1967, when this book was already in proof, the Krestensen collection was sold in its entirety to the Aalborg Museum in Denmark.

[4] Cf. Bibl.195 and 196. Lots 1–96 at *Kunsthallen 195* and lots 1–109 at *ABR 59* were oil paintings from the Boldsen collection.

The finest private collection of Jorn's prints and drawings belongs to Robert Dahlmann Olsen, the former editor of HELHESTEN, who also has a number of representative oil paintings by Jorn.

A large collection of early Jorn paintings is owned by Mrs Kirsten Lyngborg, formerly Mrs Kirsten Jorn, in Copenhagen. Outside the capital there are notable private collections in Aarhus (Dr Hans Kjærholm); Herning (Aage Damgaard); Holstebro (Frode Folkvang); Silkeborg (Johannes Jensen and Einer Madsen); Vejle (Mrs Inger Wørzner).

Apart from the bigger collectors in Denmark, there are countless people who cannot be called collectors in the ordinary sense but who nevertheless own a few oil paintings by living artists. In Copenhagen alone there were well over a hundred addresses at which paintings by Jorn were found. The situation was similar in the provinces. In Jutland there were Jorn pictures scattered far and wide throughout the province. The majority of owners naturally lived in or near centres like Aarhus, Aalborg, Esbjerg, Herning, Silkeborg, and Randers. But others lived in more remote places like Vorgod, Sdr. Felding, Ranum, Vejen, Vinderup, Thisted, Slette Strand, Sindal.

The Danes are probably the most avid art collectors in the world, although they tend to confine themselves to Danish art and to include only those foreigners (mostly of minor importance) whose works happen to have been exhibited locally. As a result there is not a single private collection in Denmark that is properly representative of any aspect of modern art as a whole, yet almost everyone owns pictures of some kind. The Rector of Aarhus University spoke about this in the preface to the catalogue of an exhibition of modern Danish art a few years ago:

'In most countries', he wrote, 'it is only the "collectors" who have original works of art in their homes. It may be a sign of their special love of art or it may be the desire on the part of the rich to display their wealth. The middle classes are satisfied with or actually prefer reproductions of old masters or copies of famous sentimental scenes. The man in the street is not usually concerned with art at all. But things are very different in Denmark. In a normal Danish home, whether that of labourer or peasant, craftsman or smallholder, up to the level of professor or company director, everyone has paintings on his walls.'[1]

The writer goes on to regret that these paintings are often of rather inferior quality. But this is surely inevitable when there is such a nation-wide demand for original works. What is more surprising to the outsider is that in a typical Danish collection he is liable to find one or two really fine pictures hanging alongside others which are in such poor taste that they cancel out the good ones. The owner, in a case like this, seems to be unaware that there is any conflict of standards: in fact he may be planning to sell the good pictures and keep the others. Owing to this undiscriminating attitude towards modern art, pictures change hands more quickly and unpredictably in Denmark than in any other country. By way of exception there are some collectors, as already mentioned, who have a more consistent policy.

The sharp rise in the prices of Jorn's paintings at the beginning of the 'sixties brought many of his pictures onto the market for the first time.

[1] Preface by H. Bach to the catalogue of a mixed exhibition of Danish artists *Aarhus–Aabenraa–Aalborg udstillingen gennem 10 år*, 28 September–25 November 1962, p.(8).

This trade was at its most active from 1961 to 1962, just after work on the catalogue had begun. Some pictures changed hands so fast at that time that it was impossible to keep track of them. During the autumn of 1961, for example, a small painting from a private collection in Odense was sold to a well-known art dealer in Copenhagen. We measured the picture in his gallery, but before we had time to have it photographed he told us that he had sold it to a foreign buyer and that he believed it had gone to Venezuela. Letters to the address in Venezuela which he gave us remained unanswered. Nothing more was heard of the picture for several years. In 1966, as the result of an advertisement in the press, it was discovered again. It now belonged to a gentleman in France who

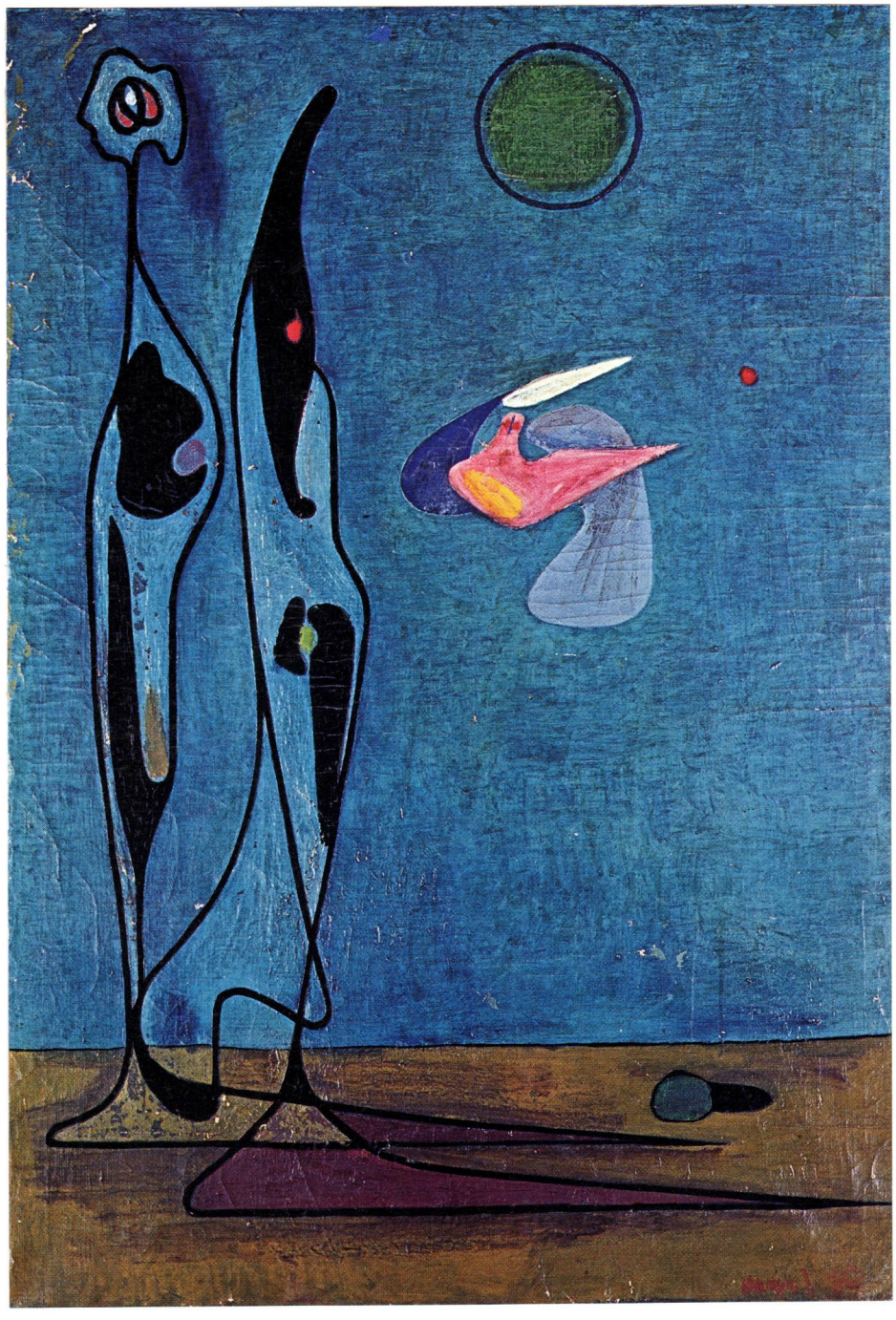


Fig.108 *Springtime*, 1939, 125·5×87cm (Cat.96).

had bought it from a small private gallery in Barcelona. So the picture could at last be photographed, five years after it had first come on the market.

For information about possible owners we had to rely partly on library research (reference books, exhibition and auction catalogues, newspapers and periodical files, photographic archives, etc.) and partly on the goodwill of people whom we happened to meet during the course of our work. Sometimes one collector would pass us on to another or tell us about a private gallery where a picture had just come in for sale. Our regular photographers – Johannes Jensen in Silkeborg, Claus Koefoed in Copenhagen, Poul Pedersen in Aarhus – kept a close watch for us. The press also co-operated as much as possible, and from the beginning of 1966 we published a number of advertisements which brought a good response.

Some art dealers were helpful, others stood in fear of giving away 'trade secrets'. But even with the most willing co-operation from dealers it was often impossible to trace a picture once it had left a gallery. The reason is that the smaller art dealers in Denmark, as elsewhere, do not as a rule keep photographs or detailed descriptions of the pictures that pass through their hands. Yet without photographs there is usually no way of distinguishing between Jorn's early paintings, since many of them are neither titled nor dated. These factors explain why, in spite of our efforts, some paintings have gone astray, and also why our 'provenance' entries are far less complete than we would wish.

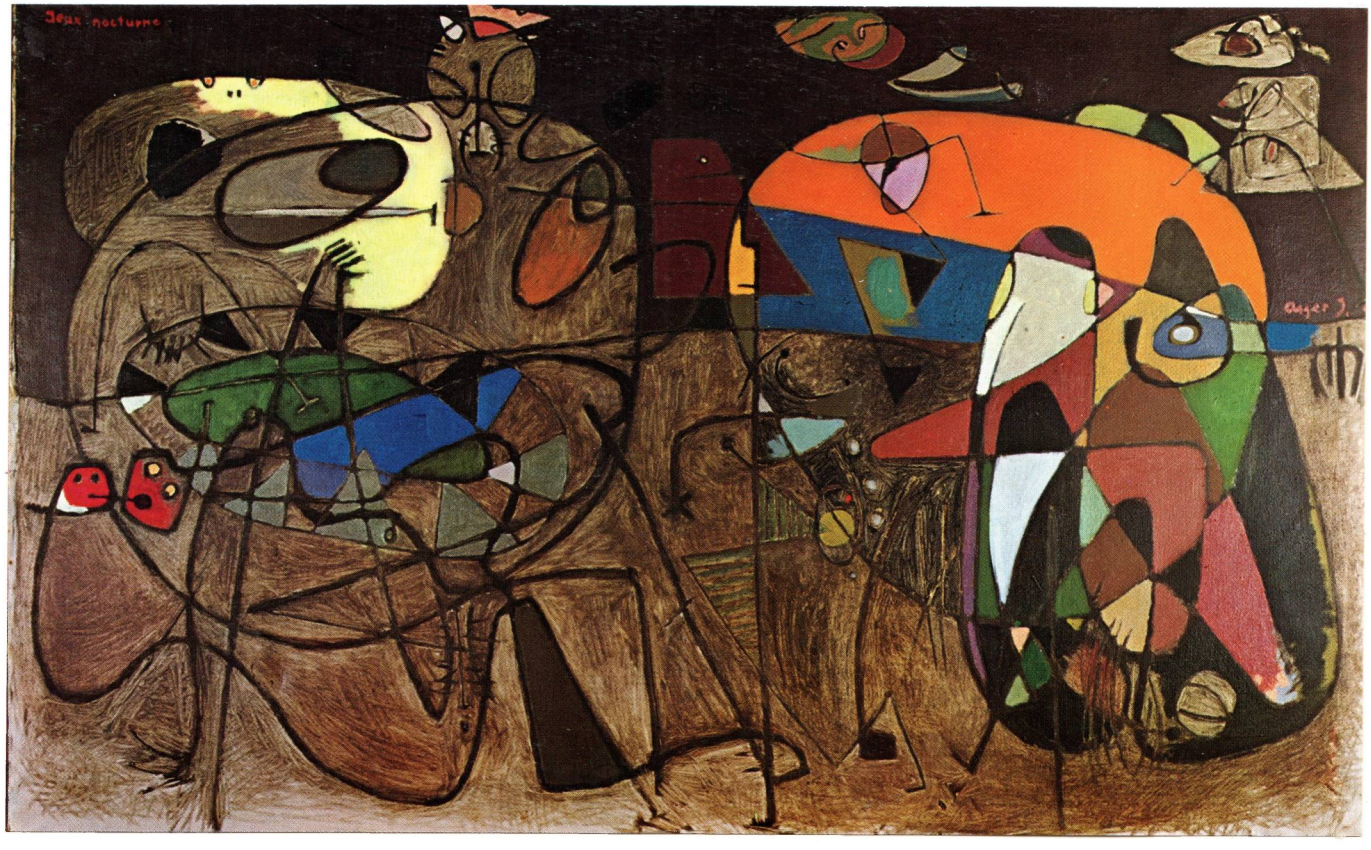


Fig.109 *Night game*, 1940, 104·3×170cm (Cat.161).

Chapter 18: Collections outside Denmark

The early Jorn paintings in private collections outside Denmark have mostly been in those countries and with the same owners for many years. This applies, for example, to the paintings which are stored with Mrs van Domselaer in Holland; those belonging to Pierre Wemaëre in Versailles; Mrs Genia Richez and Miss Hélène Zylberberg in Paris; Pierre Alechinsky in Bougival, France; Nils Wedel in Orust, Sweden; Jon Streep in New York.

The Streep collection includes a group of small paintings from 1951–2 which Erik Nyholm brought to Philadelphia in 1952 to sell on Jorn's behalf. A slightly larger painting called *Au revoir Paris*, which Erik Nyholm brought over at the same time, has since disappeared in the United States (Fig.6).

From about 1960 onwards a few of Jorn's earlier paintings have begun to be sold out of Danish collections to Continental art dealers, especially in France, Italy, and Switzerland. Dr Paolo Marinotti in Milan is one of the few private collectors outside Denmark who has for some years made a point of buying representative early paintings by Jorn.

Apart from the Gemeente Museum in The Hague there is no public collection outside Scandinavia which owns a Jorn painting from the period of this catalogue.

Fig.110 *Sickly phantoms*, 1951, 122×122cm (Cat.707).

Chapter 19: Titles

Between half and two-thirds of the paintings from 1930 to 1953 are untitled, either because they were never given titles or because the original titles were not inscribed on the pictures and have therefore been lost. This has resulted in the invention, over the years, of a large number of spurious titles. These were weeded out by the artist when he checked through the list of titles in our catalogue. The reader who wishes to refer to these earlier titles will find cross-references from our catalogue entries to parts I–III of the bibliography, where the titles from exhibitions and auctions are cited.

There is a discernible evolution in Jorn's manner of titling his paintings, just as there is in the style of the paintings themselves. At the Dam and Fønns exhibition of 1938 the titles were as formal as the pictures themselves: *Figures in a vertical plane*, *Figures in yellow space*, etc. The period from 1939 to 1943 was, as we saw in the earlier chapters, experimental and eclectic. For his titles Jorn often chose (until the middle 'forties) imaginary names with a peculiar brand of ironical grandiloquence: *Akada*, *Feligrams*, *Gaganda*, *Gilmalaya*, *Gof Lublu*, *Gof Titio*, *Gofs-Kali*, *Gofs-Lygybri*, *Gofs Pops*, *Guganaga*, *Gurkalit*, *Guvno*, *Hassamin*, *Hyprimut*, *Landscape in Finkidong*, *Losko*, *Lupiti*, *Nuknik*, *Nunina*, *Plunk-Trompe*, *Pulidorf Composition*, *Solodelo*, *Syttakromba*, *Tadaska*, *Tolitikuja*, *Trinititus*.

During the two years of travel from 1946 to 1948 titles are few and far between, but those that exist are mostly either place-names or have place-name associations, like *Saxnäs*, *Sirène de Nice*, *Araba*, *Gulf of Gabes*, *Djerba*, *Tunisian dream*.

The Jorn-Dotremont word pictures, of which not many have survived, carried titles which were either woven into or boldly imprinted upon the paintings, sometimes as an integral part of the composition.

For a group of small but characterful pictures painted in Bergen (North Holland) in 1952, Jorn invented humorous titles – no longer confined to Danish – which anticipate his later manner of titling: *Happy Lincoln*, *Le monstre fidèle*, *Die heisse und die kalte Jungfrau*. But these are exceptions, because during the early 'fifties Jorn's titles are otherwise free from irony and reflect his preoccupations, tensions, or anxieties: *The bereaved*, *The burning city*, *The pact of the predators*, *Return to the detested town*, *Suicide's counsellor*, *Hateful togetherness*, *The wheel of life*, *On the silent myth*.

By the time Jorn left Denmark in 1953 he already spoke French and German, to which he added Italian when he settled in Albisola, and English after his first visit to London in 1956. In French, German, and English he has, during the last decade, developed an extraordinary flair for coining apt and outrageous neologisms and puns: *Frigidateur érotocable*, *Ainsi on s'ensor*, *Huckepack Depp*, *Wippernymphen*, *Soap show for Joe Soap*, *The White Hemming Whale*.

The more serious titles have a haunting quality that makes them memorable, but Jorn's titles do not usually provide anything more than a suggestion of mood or a private and therefore uninformative reference to the occasion or circumstances surrounding a particular painting.

In some of the non-Danish titles in our catalogue a few minor corrections of grammar or spelling have been made with the artist's permission.

Fig.111 *Garden of Innocence, III*, 1947, 67×77cm (Cat.529).

Chapter 20: Dates

Not very many of the paintings from before about 1950 were dated by Jorn at the time when he painted them, but he has recently sometimes added a signature and date to an earlier painting at the owner's request. Even so, the majority of pictures from our period were undated at the time that they were found and photographed. It would have been very difficult to date some of them accurately without the help of the artist. During the summer of 1966 Jorn very kindly agreed to carry out the task of trying to put the whole collection of photographs into chronological order. It was interesting to see that, in spite of the many years which had elapsed since some of the pictures were painted, Jorn's memory of most of them, even the smallest ones, was remarkably clear. It can therefore be assumed that the overall chronology is as accurate as it is possible to make it at the present time, but some adjustments may be necessary if new information should become available. Such information might be contained in private correspondence or collectors' records. Unfortunately the records of Galerie Birch, as mentioned earlier, were destroyed by fire during the 'fifties.

In one or two cases there was a discrepancy between the date that had recently been inscribed on a painting by the artist and the date which he attributed to the same painting when he saw the photograph of it within the context of all the other photographs. For example, the picture called *Garden of Innocence* (Cat.527) was dated 1946 by Jorn when the owner brought it to him for signature in 1962.[1] Four years later, when arranging the photographs for this period, Jorn realized that the picture in fact belongs to a trilogy which he painted in 1947, not long before his journey to Tunisia. The other two paintings from the trilogy (Cat.528 and 529) are both inscribed 1947, so *Garden of Innocence, I*, has now been classified as 1946/7, with an explanatory note. Discrepancies like this were rare and always of rather minor importance.

The chronological sub-divisions in the catalogue are those which Jorn made of his own accord when he sorted the photographs. Sometimes he was able to separate the works from a particular year into several groups, according to the different places where he had been staying during the year. In other years (like 1943 and 1945) he found it impossible to do more than place all the works under one heading.

[1] It was signed and dated (both front and back) by Jorn at Drakabygget in Sweden on 12 July 1962.

We have included, as far as possible, all the paintings that were begun during our period, even if they were not finished until later. This applies particularly to works begun in Switzerland during the winter of 1953–4 and taken from there to Italy.

Fig.112 *Expectant mother* (1951–2), 58·5 × 50cm (Cat.733).

Chapter 21: Materials

During the period with which we are concerned, Jorn generally used standard oil paints and he usually applied the colours by brush rather than directly from the tube or with a knife. He tended to work either from an easel or by pinning the unstretched canvas to a wall. The larger paintings on hardboard were stood upright, as seen in Fig.80.

It is sometimes difficult to know whether the medium Jorn used was entirely oil paint (including wartime substitutes and student colours) or whether house paint was used as well. Jorn did not begin to use synthetic paints with any frequency until well after 1953, but in some of the very dark pictures from around 1950 he sometimes intermixed varnish and lacquer.

Many of the paintings in this catalogue are owned by collectors who have never gone to the trouble of having their pictures varnished or, where necessary, remounted and restored. In quite a number of pictures the paint was found to be flaking off or cracking; in others the surface had been damaged either in transport or through bad storage.

Throughout the whole of our period Jorn painted on a great variety of surfaces, often using anything that came to hand. Amongst the solid materials we find board, hardboard, cardboard, plywood, insulite (builder's partitioning);[1] the flexible materials include paper (glued to cardboard, etc.), canvas, table or bed linen, patterned sail cloth, mattress ticking, lengths of wartime roller blind (holland) or other blackout material, and often hessian. The various non-canvas fabrics have been entered in the catalogue either as 'cloth', to cover the miscellaneous materials without further distinction, or as 'hessian'. The latter was sometimes of the closely woven 'burlap' variety which has proved quite durable, but sometimes it was as coarse as sacking and has tended to tear and fray.

When Jorn left Denmark in 1953 he took with him a large rectangle of canvas which was painted grey on one side. This was a photographer's backdrop which had been given to him by his friend Johannes Jensen in Silkeborg. A number of paintings on this grey-backed canvas have been found and are known to date from not before the late autumn of 1953.

Some of the transitional paintings, begun in Switzerland and completed in Italy, are on hardboard or insulite. When Jorn arrived in

[1] The term 'insulite' has been used rather than 'masonite' because in Danish 'masonit' refers to hardboard ('hård masonit') *and* insulating board ('blød masonit').

Albisola and soon afterwards came under the aegis of Cardazzo's gallery in Milan, he had to conform to the international art market's preference for paintings done on canvas. We therefore know that those on a hard surface were most likely brought over from Switzerland and should be included in our catalogue.

Fig.113 *Christmas tree at the market* (1952), 83·2×97·5cm (Cat.779).

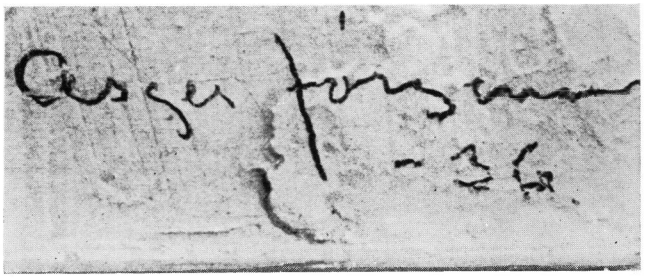
Chapter 22: Signatures

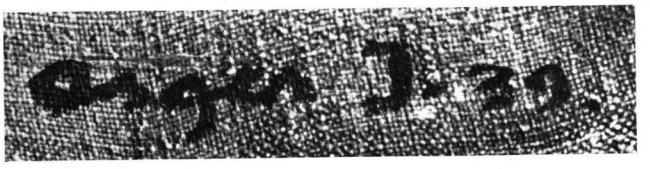
In spite of the large number of unsigned paintings from 1930 to 1953, there have been surprisingly few cases where the authenticity of a picture has been in question. Some of the earliest paintings, from 1930 to 1936, would have been almost impossible to attribute to Jorn on stylistic grounds, but there was nearly always some reliable information on the history and background of such paintings. Most of the earliest works, being almost unmarketable, either still belonged to the original owners or had passed through so few hands that their provenance left no room for doubt.

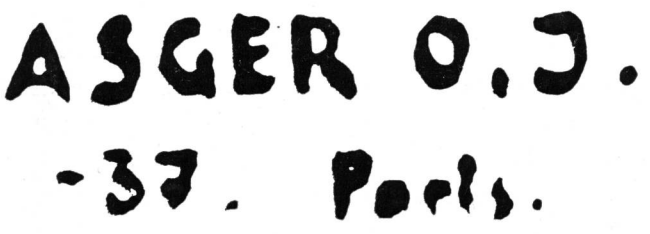
The signatures reproduced in this chapter are typical examples from different periods, but they do not provide by any means an exhaustive record. At one time or another Jorn signed himself by almost every possible combination of names and initials: *A. Jørgensen*, *Asger Jørgensen*, *A. Jsen*, *Asger O.J.*, *A.J.*, *Asger J.*, *Asger*, *Asger Jorn*, *A. Jorn*, *Jorn*. The change of name from Jørgensen to Jorn took place in the summer of 1945, but quite a number of 'Jorn' signatures have been added in recent years to paintings from before 1945.[1]

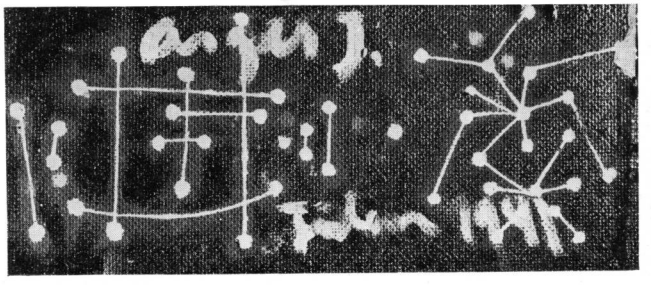
There are one or two cases where a doubtful or decidedly false signature has been added to a genuine Jorn painting by someone who wanted to facilitate the sale of the picture. But such cases are rare. The only false signature which has gained wide publicity is that reproduced on the cover of Virtus Schade's book on Jorn (Bibl.398). This signature is the same as that which appeared on the cover of the catalogue for Jorn's one-man exhibition in Norway in 1965. It was made by Jorn's dealer Børge Birch and has very little resemblance to the real thing.

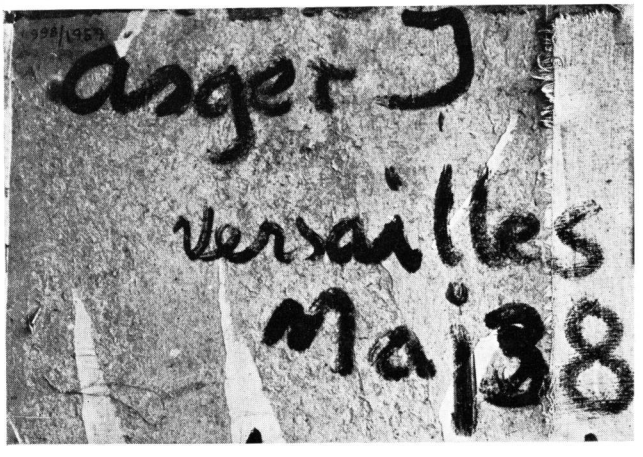
[1] It seems likely that Jorn began to sign himself *Jorn* rather than *Jørgensen* some months before the change of name officially took place.

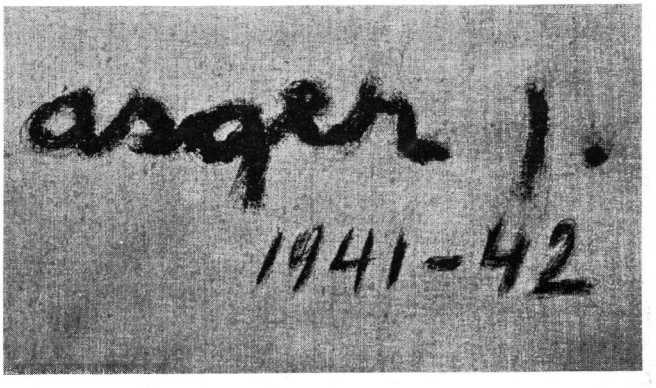




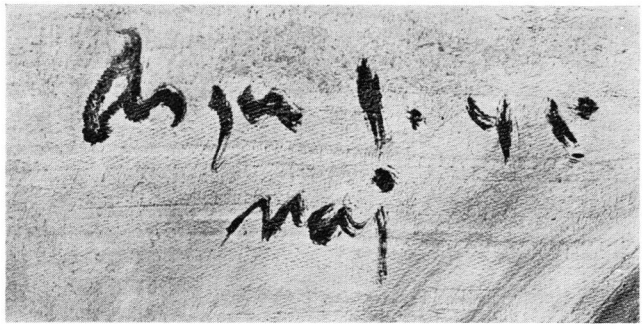

ASGER O.J.
-37. Paris.

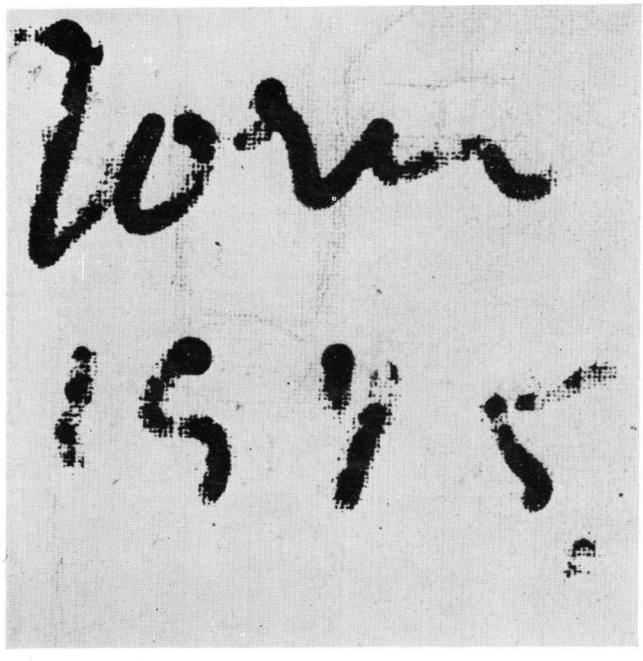


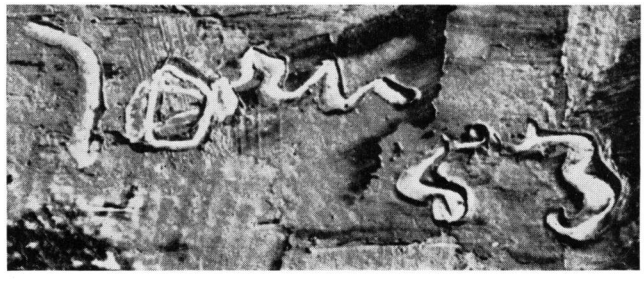

asger J
Versailles
Mai 38


asger J.
1941-42

Specimen Signatures







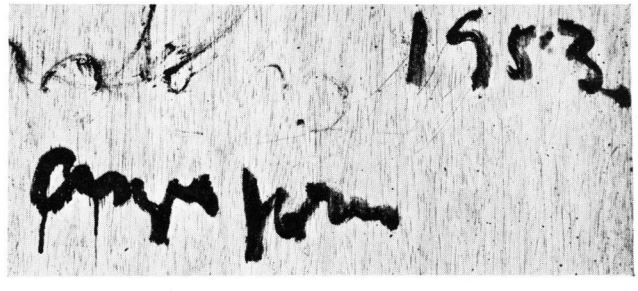


Fig.114 *Return to the detested town*, 1951–2, 160·5 × 128cm (Cat.731).

Chapter 23: Forgeries

In 1963 three so-called Jorn paintings which had been sold through the Danish art market were discovered to be fakes. Two dealers concerned with a whole series of fakes around this time were arrested and convicted, and the fakes were destroyed by the police. One of the false Jorns was called *Shaggy animals grazing* ('Låddent dyr der æder græs'), painted in his manner of about 1950.[1] The other two fakes were from later than our period. A few months after the arrest of the dealers, a Danish artist was found to have been implicated in art forgeries and he was sentenced to a year's imprisonment.

In February 1964 POLITIKEN reproduced a genuine but unsigned painting by Jorn which had been 'improved' by overpainting and the addition of a forged signature. The date of the largely obliterated original picture was not given.[2]

A forgery took place in Holland in 1964, when a crude copy of one of Jorn's paintings appeared on the art market; and something similar is said to have occurred at about the same time in Milan, but we have no details of these incidents.

Apart from forgeries, four or five paintings have been reported to us at various times as being by Jorn, but which he himself has rejected on seeing the photographs. The most plausible of these is entitled *The fair Helen* ('den skønne Helene'), 1944, 50 × 65 cm, which came to Denmark recently from the collection of the late David Thompson in Pittsburgh, USA.

[1] A photograph of this picture was reproduced in POLITIKEN, Copenhagen, 23 September 1963.

[2] POLITIKEN, Copenhagen, 1 February 1964.

Fig.115 *Spanish drama*, 1952–3, 100×89·5cm (Cat.792).

Chapter 24: Photographs

The four earliest paintings, from before 1933, have not been reproduced but the descriptions and measurements will be sufficient to identify them. One of these pictures is already in the Silkeborg Museum and two of the others have been assigned to the museum by a legacy.

Apart from these omissions, practically all the paintings for which it was possible to obtain an adequate photograph have been reproduced in small format in Part II.[1] Where no photograph was obtainable or if the photograph was of very poor quality, the entry has been relegated to the appendix. This also applies in cases where the information about a painting arrived too late for inclusion in the main catalogue.

Most of the photographs of the paintings were specially commissioned for this catalogue and no effort was spared to ensure that they should be of high quality. Where, as has sometimes happened, the quality is deficient, this may not be the fault of the photographer. Some of the paintings, as we have already said, were found to be in a very poor state of preservation; others had to be photographed in unfavourable conditions, particularly in outlying parts of Denmark. We regret these shortcomings and hope that they will be regarded with some leniency.

Apart from the pictures in small format and the miscellaneous illustrations in the text, we have included a section of black-and-white reproductions in large format Figs. 118–80. These are arranged chronologically and they are intended to illustrate the broad outline of Jorn's artistic development.

[1] The portrait from 1945 of Mrs Elna Fonnesbech Sandberg is reproduced in the text, Fig.90. A naturalistic landscape and a portrait, which date from after the period when Jorn was regularly painting such subjects, have been included in the appendix without photographs. The same applies to a copy which Jorn made of a painting by Hans Memling.

Fig.116 *Untitled*, 1953, 80×66·2cm (Cat.808).

Chapter 25: Literature and sources

Our selected bibliography contains a number of articles and prefaces by well known international art critics, e.g. Lawrence Alloway, Waldemar George, Werner Haftmann, Édouard Jaguer, Michel Ragon. But most of the literature comes from Danish sources and is not easily accessible to non-Danish readers.

The first monograph on Jorn was Christian Dotremont's short essay in the COBRA 'Free Artists' series of 1950 (Bibl.255). In 1964 *Asger Jorn* by Guy Atkins came out in Methuen's 'Art in Progress' series (Bibl.362); and at the same time the Silkeborg Museum published the catalogue of the Jorn paintings in its collection, with texts in Danish and English (Bibl.183). The following year Paolo Marinotti produced his illustrated monograph *Jorn a Venezia* (Bibl.394) and Jens Jørgen Thorsen wrote on Jorn at some length in his *Modernisme i dansk kunst* (Bibl.399). Shortly afterwards Virtus Schade's *Asger Jorn* was published in a Danish and English limited edition (Bibl.398). Gunnar Jespersen's *De abstrakte*, Copenhagen 1967, came out after our book had gone into proof. It contains a great deal of valuable information on our period.

Some of Jorn's own statements and interviews, particularly the tape-recorded statement of 1953, provide an insight into his thoughts and methods during the period with which we are concerned. A bibliography of Jorn's own writings and a selection of interviews came out in 1964 (Bibl.363).

Our own documentary research included an examination of all the Danish exhibition and auction catalogues from the 'thirties onwards. This led us to a number of paintings we might otherwise have missed, as well as providing a substantial amount of extra information about paintings that were already known. The library of the Royal Museum in Copenhagen owns a very fine collection of exhibition and auction catalogues relating to Danish art. We are grateful to Mr Lars Rostrup Boyesen for his permission to consult this material and for his personal help in all matters connected with our library research in Copenhagen. Mr Peder Nielsen, the curator and librarian of the Silkeborg Museum, also gave the greatest possible encouragement and assistance to our project.

The library of the Stedelijk Museum in Amsterdam specializes in art literature of the twentieth century and owns some rare documents from the COBRA period, as well as a good collection of exhibition catalogues from Dutch and foreign exhibitions.

In other countries it is often very difficult to find such material. In Paris, for example, there is no public library that owns a set of 'Surindépendants' catalogues. Such documents can only be found by calling on private individuals. In this case Monsieur R. Mendès-France, who has for many years been the president of the 'Surindépendants', kindly allowed us to consult his complete set of catalogues.

The two largest firms of art auctioneers in Copenhagen, Arne Bruun Rasmussen and Kunsthallens Auktioner, were a valuable source of information to us. More than a hundred Jorn paintings have passed through the Copenhagen auction rooms since 1950. Owing to the generous co-operation of these two firms of auctioneers we were able to trace nearly all the Jorn paintings – however long ago the sale had taken place – from the sale room to the new owners.

Most Danish collectors do not keep any written records of the exhibitions in which their pictures have appeared nor any memorandum on provenance or date of purchase. There are, however, some notable exceptions among the private collectors we met: Mr Kresten Krestensen has up-to-date information about all the works in his collection;[1] Mr Erling Koefoed and Mrs Elise Johansen have published catalogues of their collections; Mr Dahlmann Olsen possesses records going back to the time of HELHESTEN and before: he has recently presented the HELHESTEN archives to the Royal Library in Copenhagen.

Other collectors, like Mr Marinus Andersen and Mr Frost Larsen, have kept correspondence and photographs from the beginning of their association with Jorn. But in most cases – and bearing in mind that there are more than two hundred owners of early Jorn paintings in Denmark – it was not possible to obtain reliable information on provenance.

We did not make a detailed first-hand study of Danish newspaper files. Here we relied mainly on the volumes of newspaper cuttings in the Silkeborg Museum and on a collection of earlier cuttings which Mr Richard Winther very kindly presented to us.

[1] Cf. p.113, footnote 3.

Fig.117 *Repose*, 1953–9, 151 × 120·3cm (Cat.822).

Some typical paintings from 1934–1954

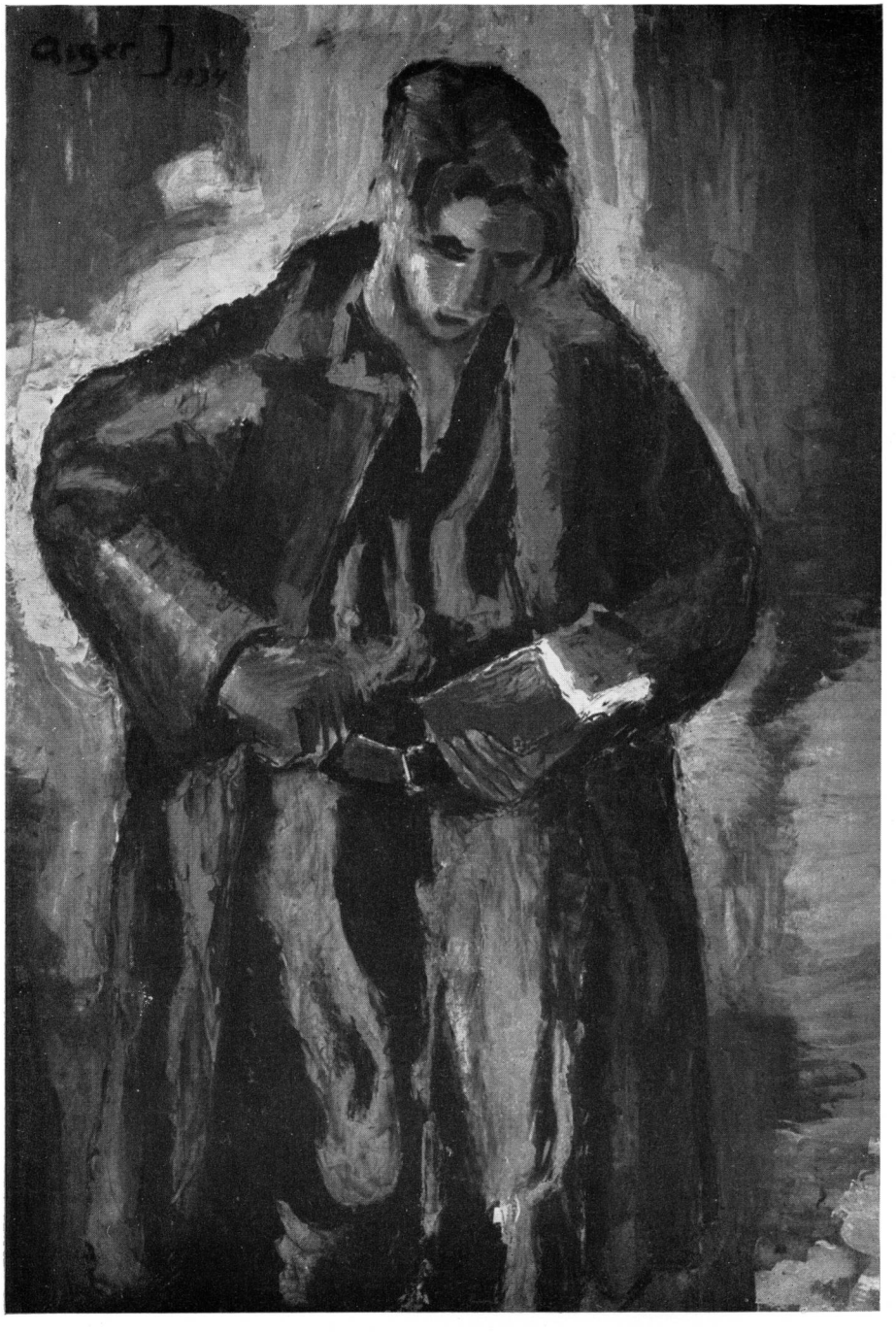


Fig.118 *Untitled*, 1934, 100·2×72cm (Cat.17).

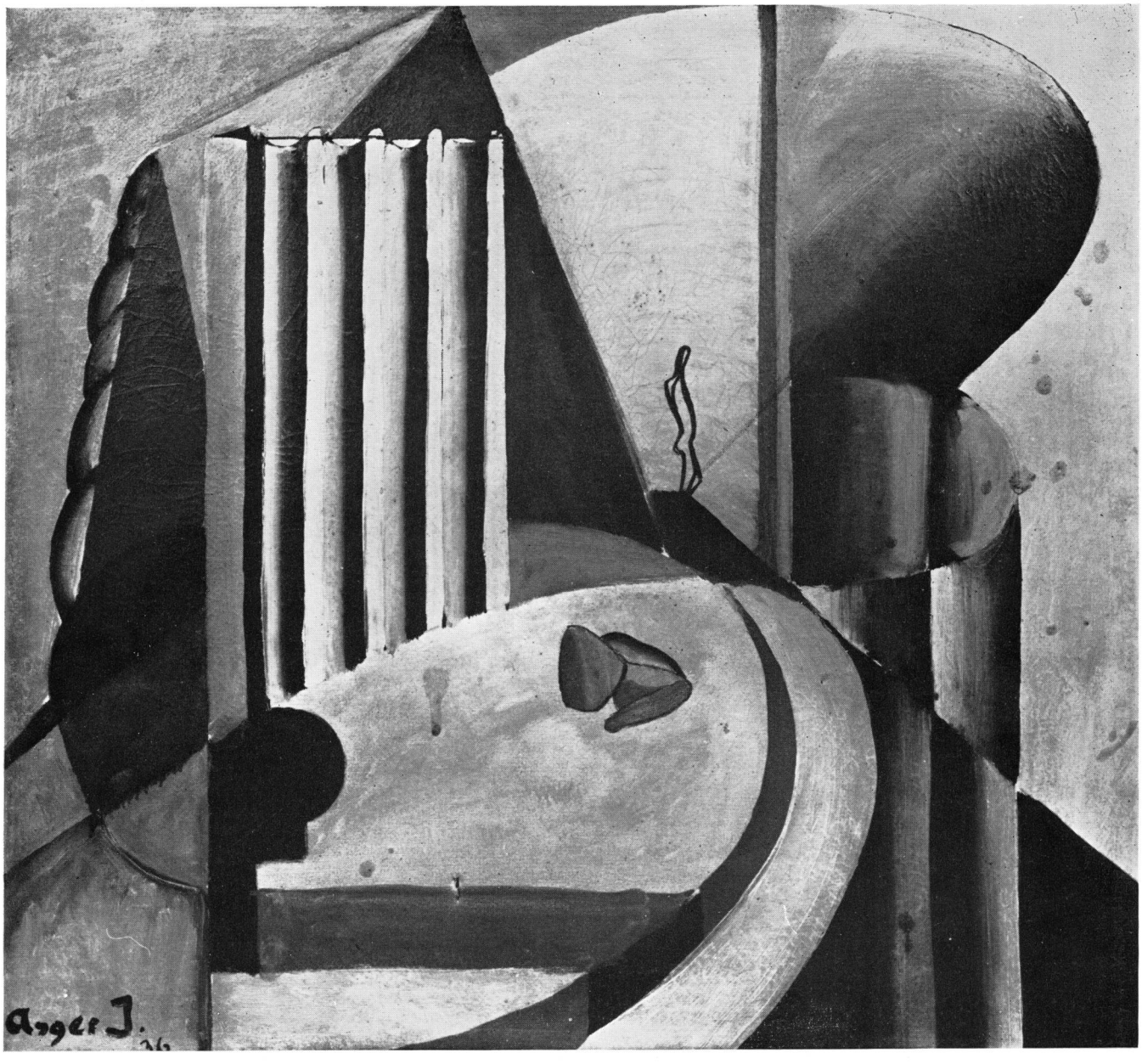


Fig.119 *Someone is looking at you*, 1936, 62·8 × 69·3cm (Cat.54).

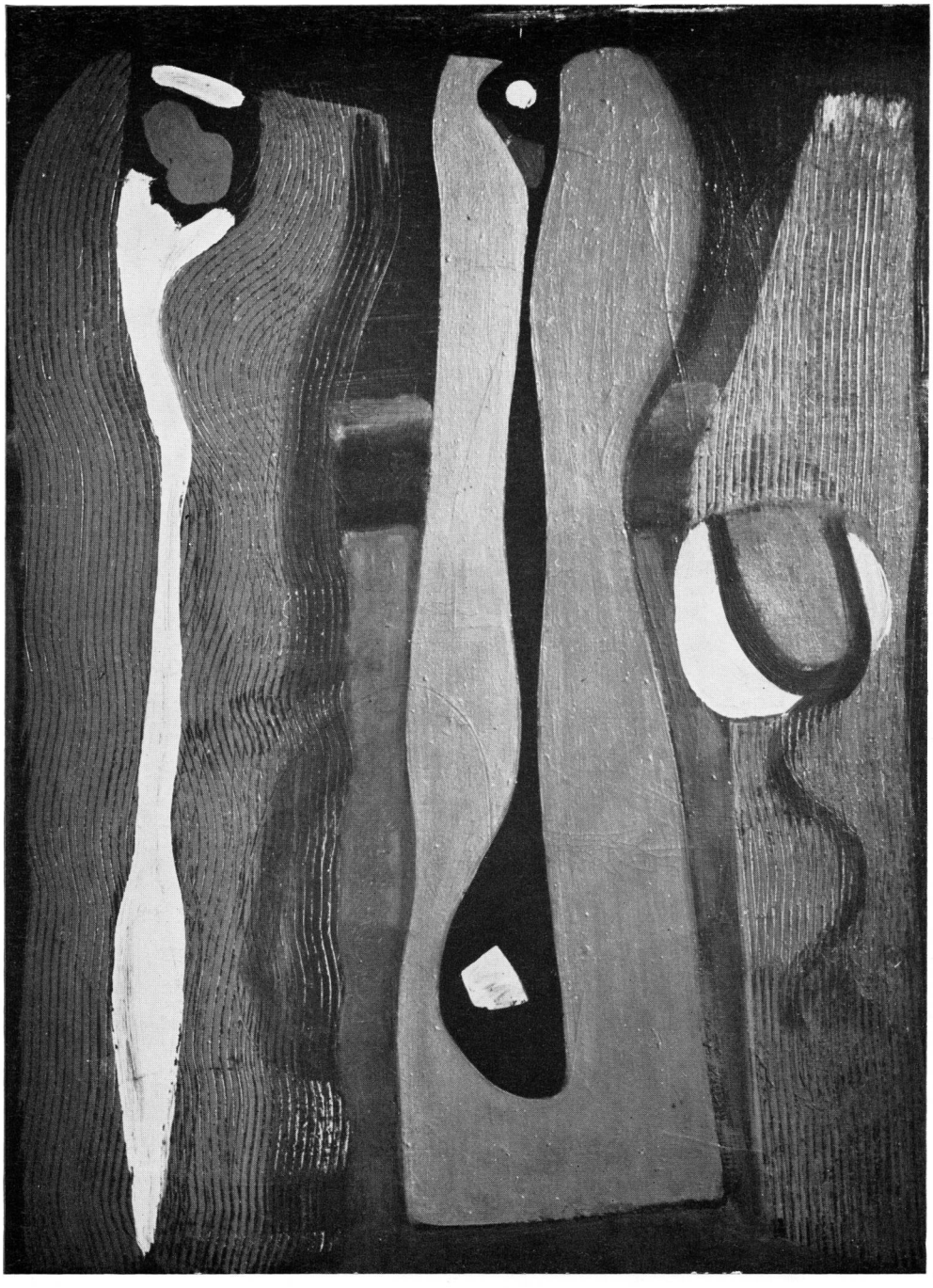


Fig.120 *Tron, I*, 1937, 65·5 × 49·8cm (Cat.78).

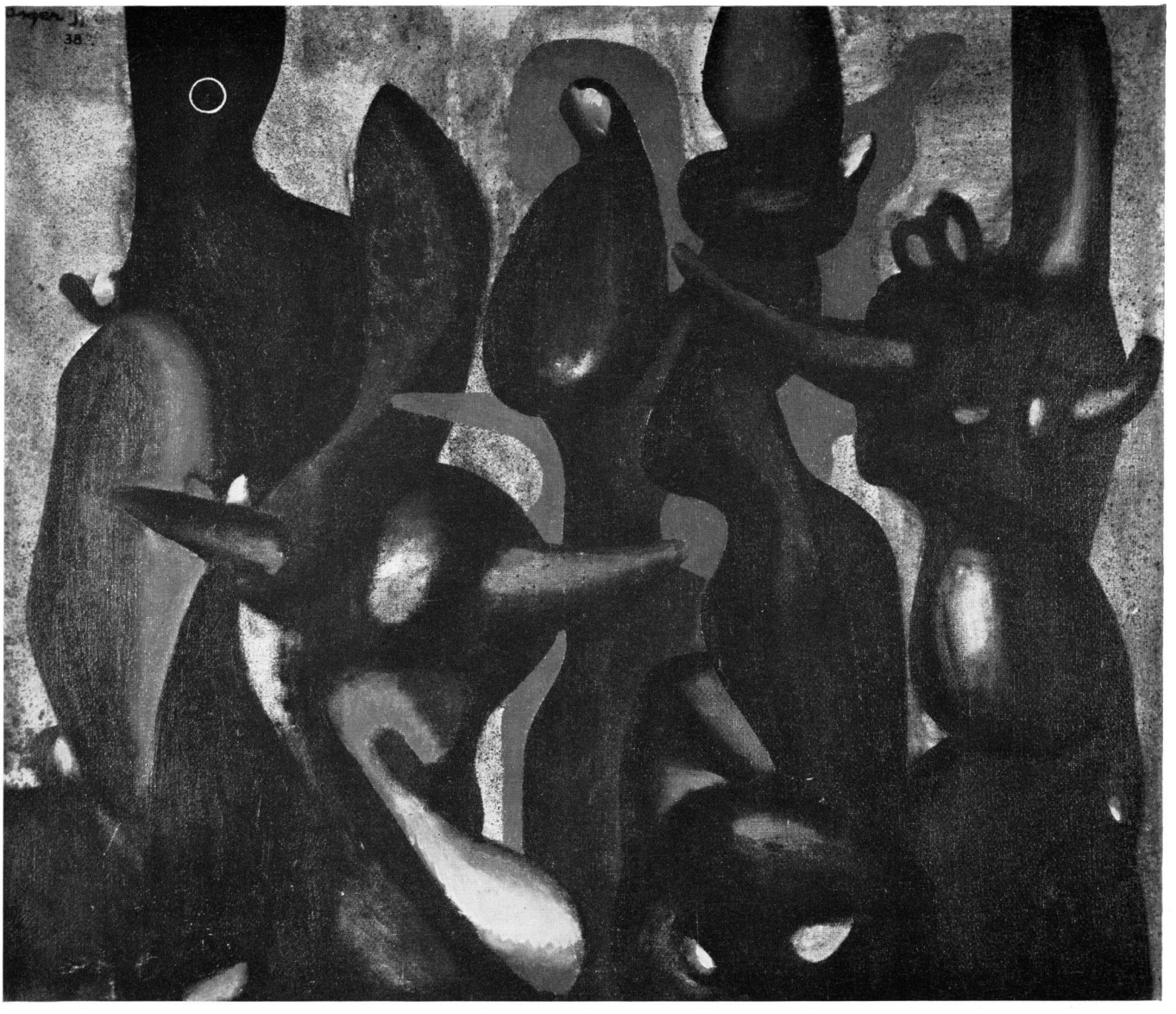


Fig.121 *Potatoes, II*, 1938, 54 × 65cm (Cat.87).

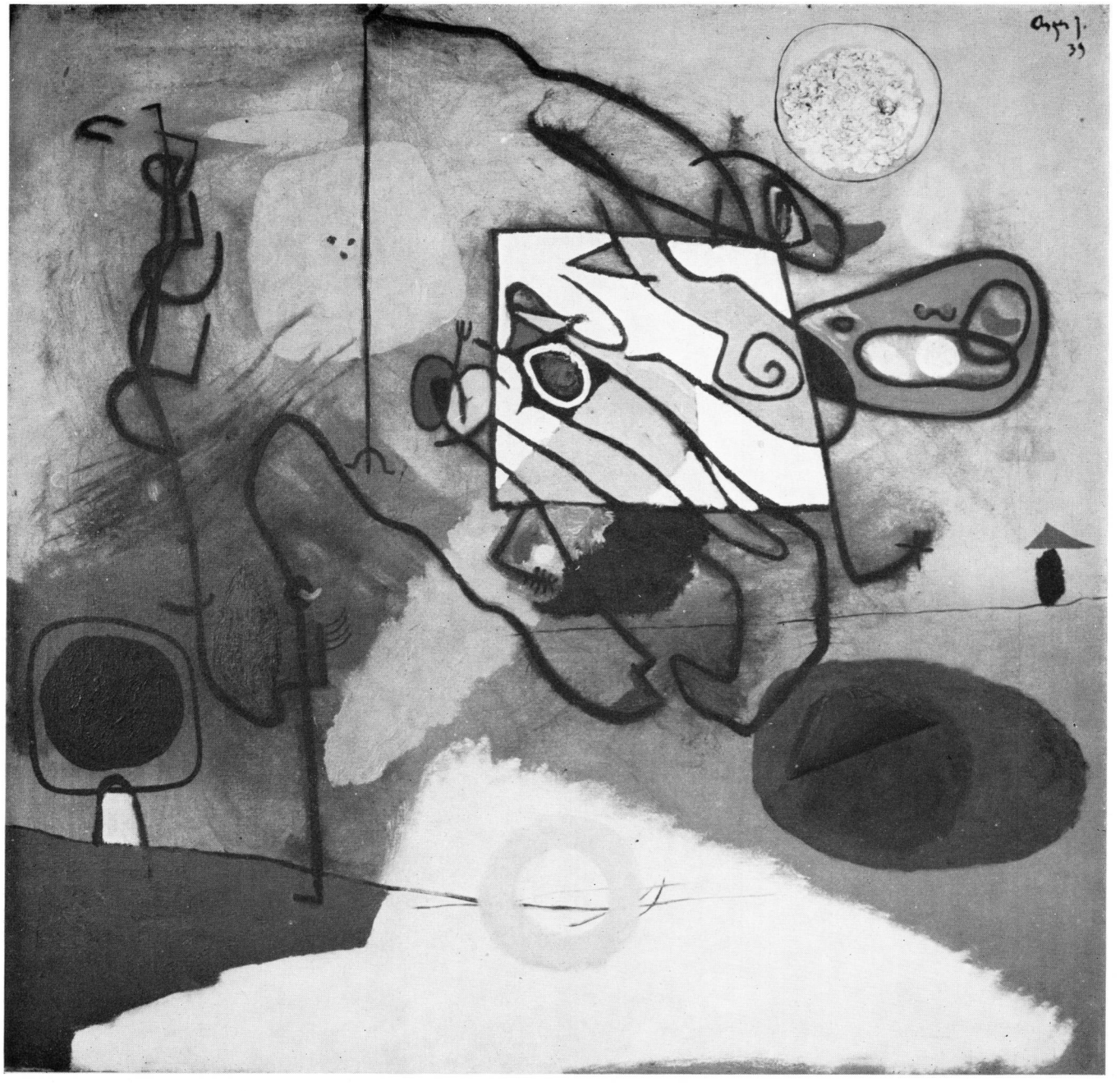


Fig.122 *Untitled*, 1939, 91 × 93cm (Cat.102).

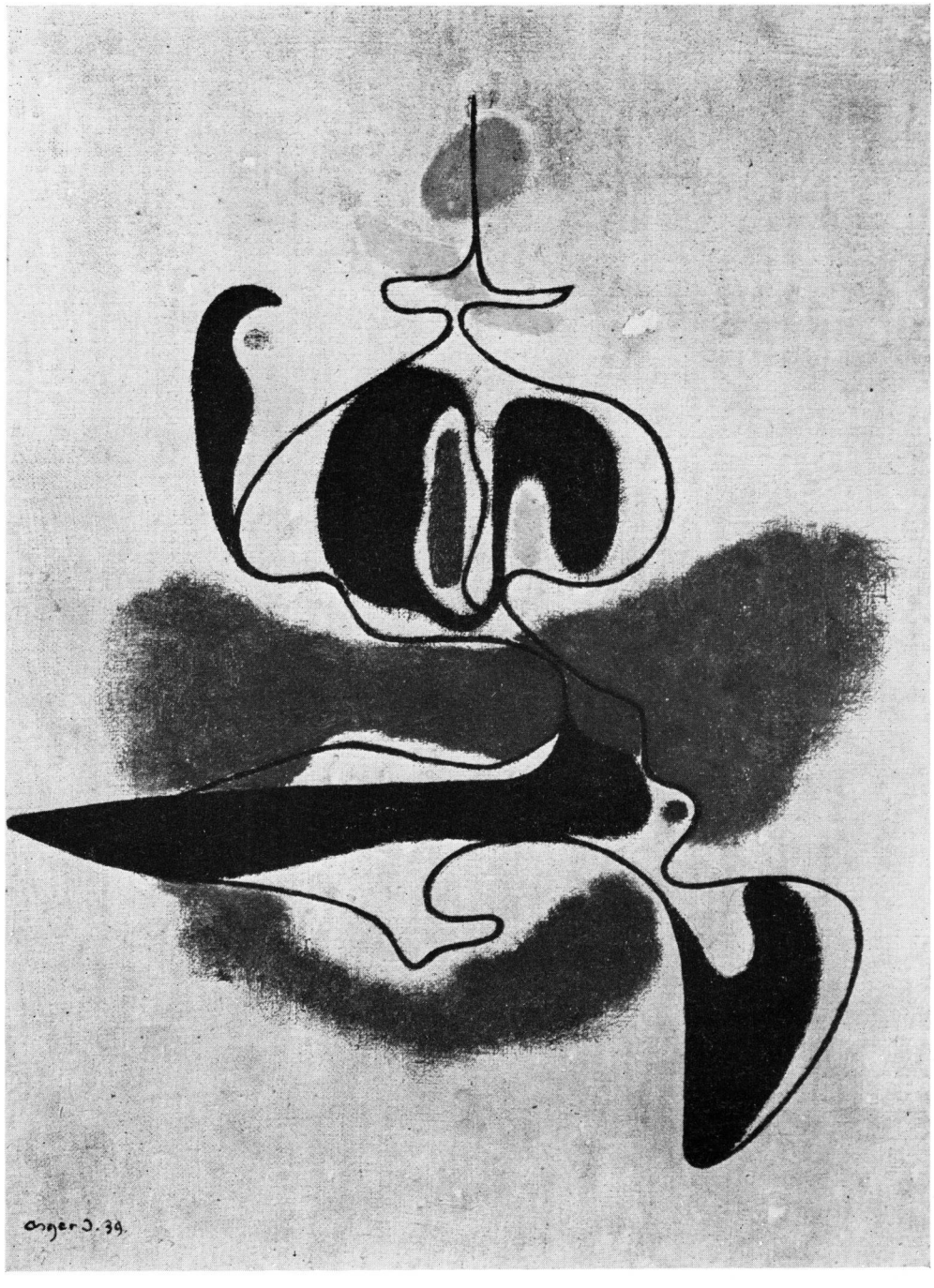


Fig.123 *The little Spanish girl who danced so beautifully*, 1939, 42·2×31·5cm (Cat.118).

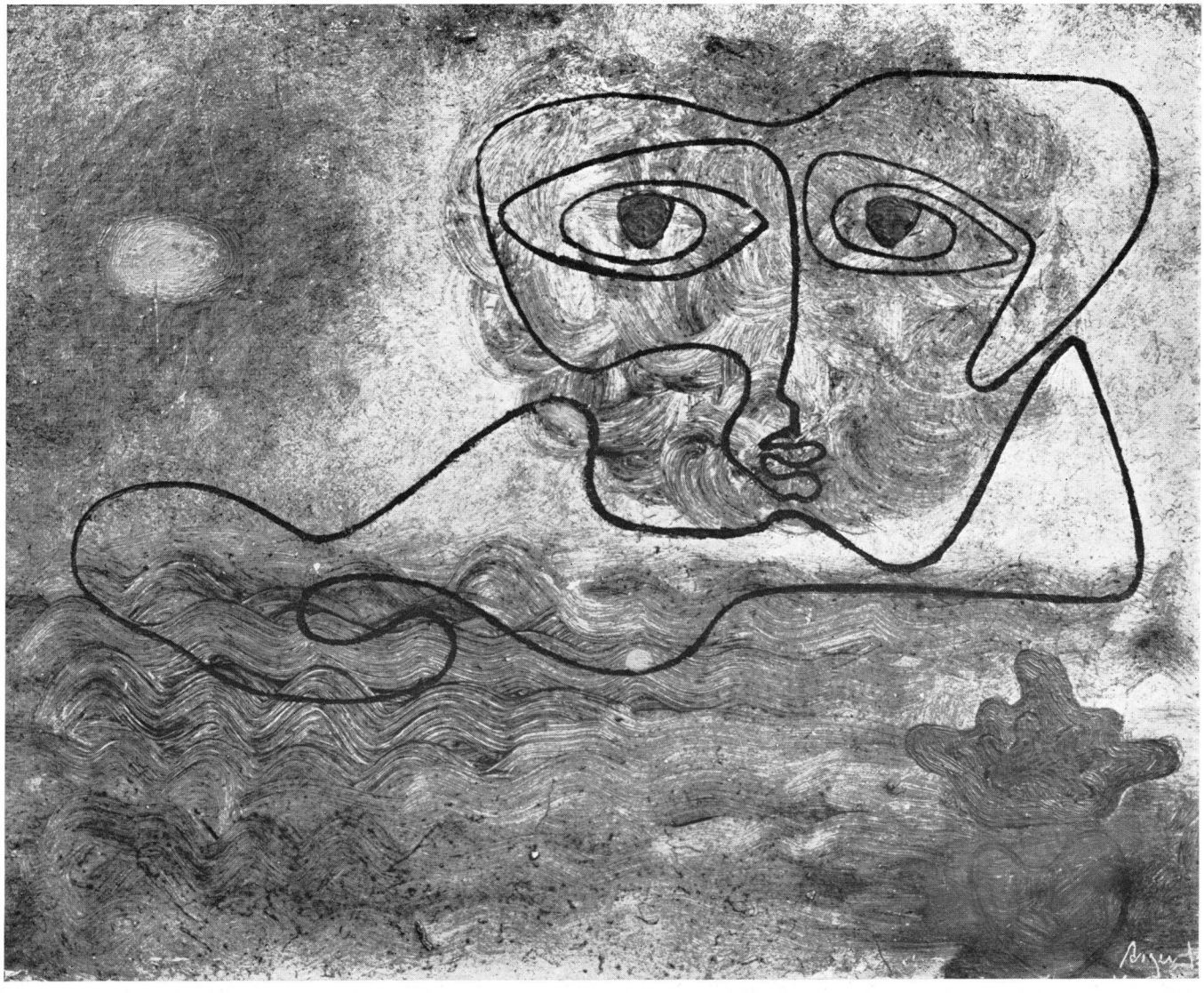


Fig.124 *Untitled*, 1939, 18×22cm (Cat.121).

Fig.125 *Untitled*, 1940, 59·5 × 73cm (Cat.134).

Fig.126 *Untitled* (*c*.1940), SM 37×47cm (Cat.135).

Fig.127 *Obtrusive creatures whose right to exist is proved by their existence* (1939/40), 69·2×85·8cm (Cat.137).

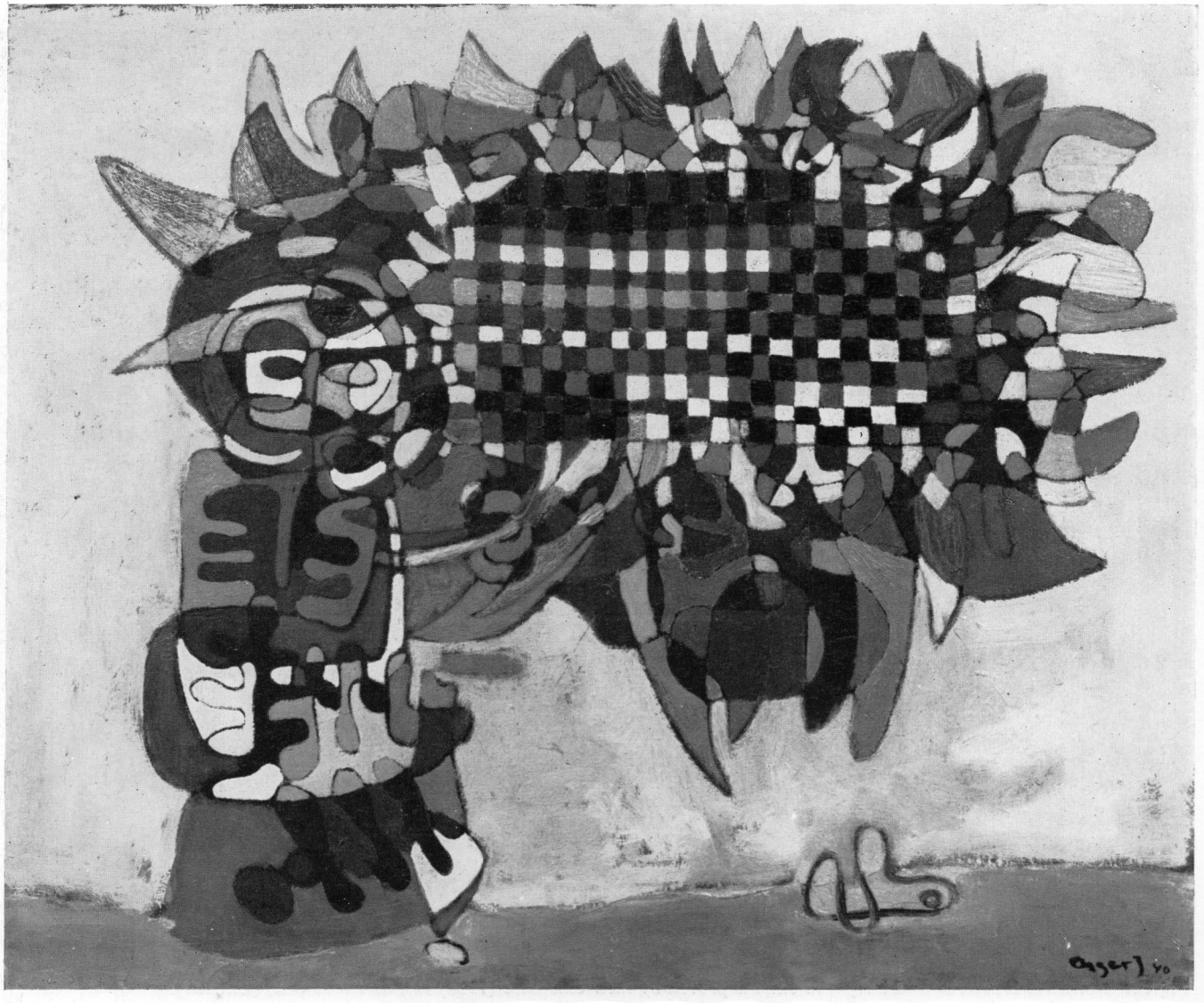


Fig.128 *Untitled*, 1940, 61 × 73·5cm (Cat.147).

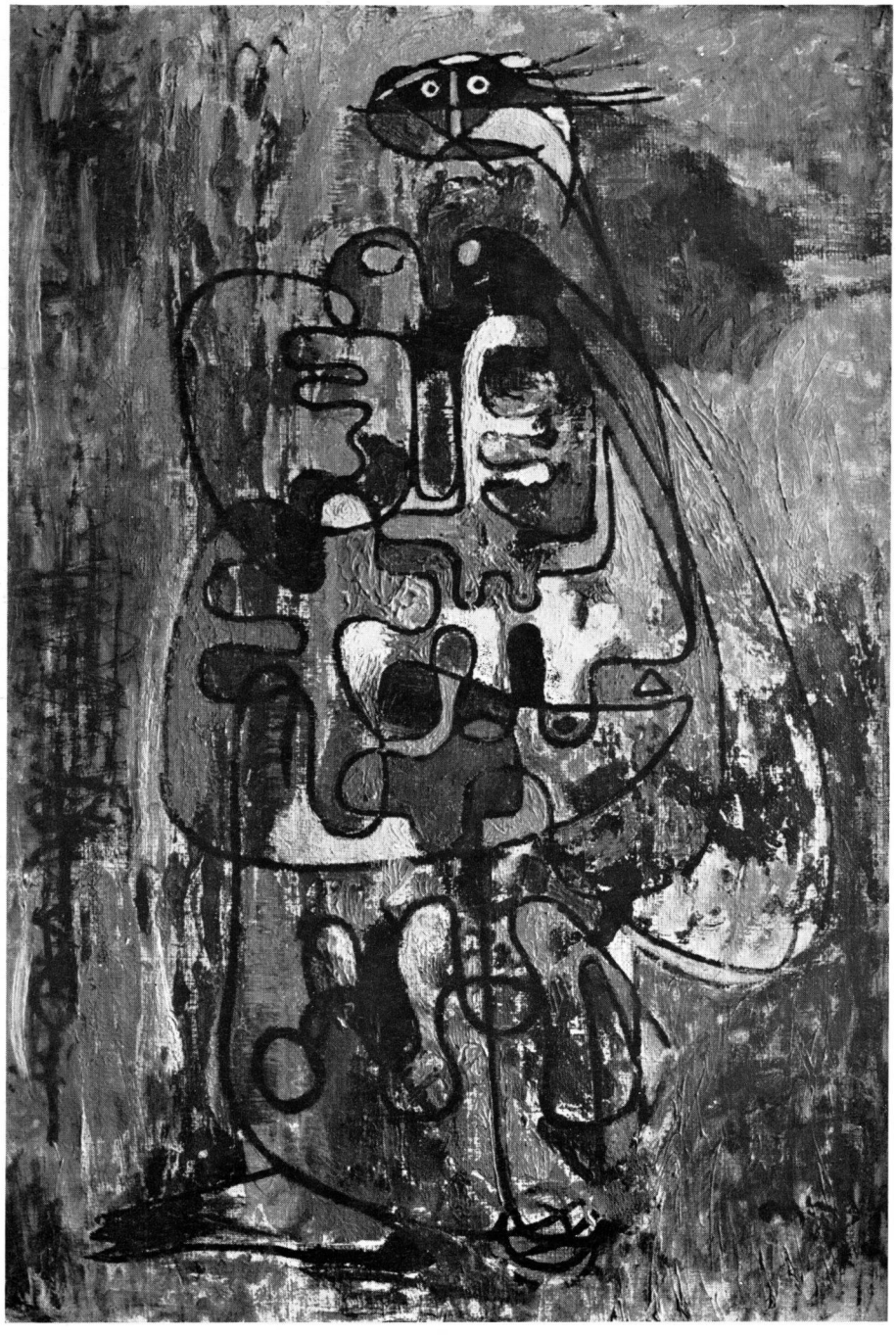


Fig.129 *Untitled*, 1940, 50×35·2cm (Cat.148).

Fig.130 *Titania, I*, 1940, 100×124·5cm (Cat.163).

Fig.131 *Untitled*, 1940, 32·5 × 21·6cm (Cat.172).

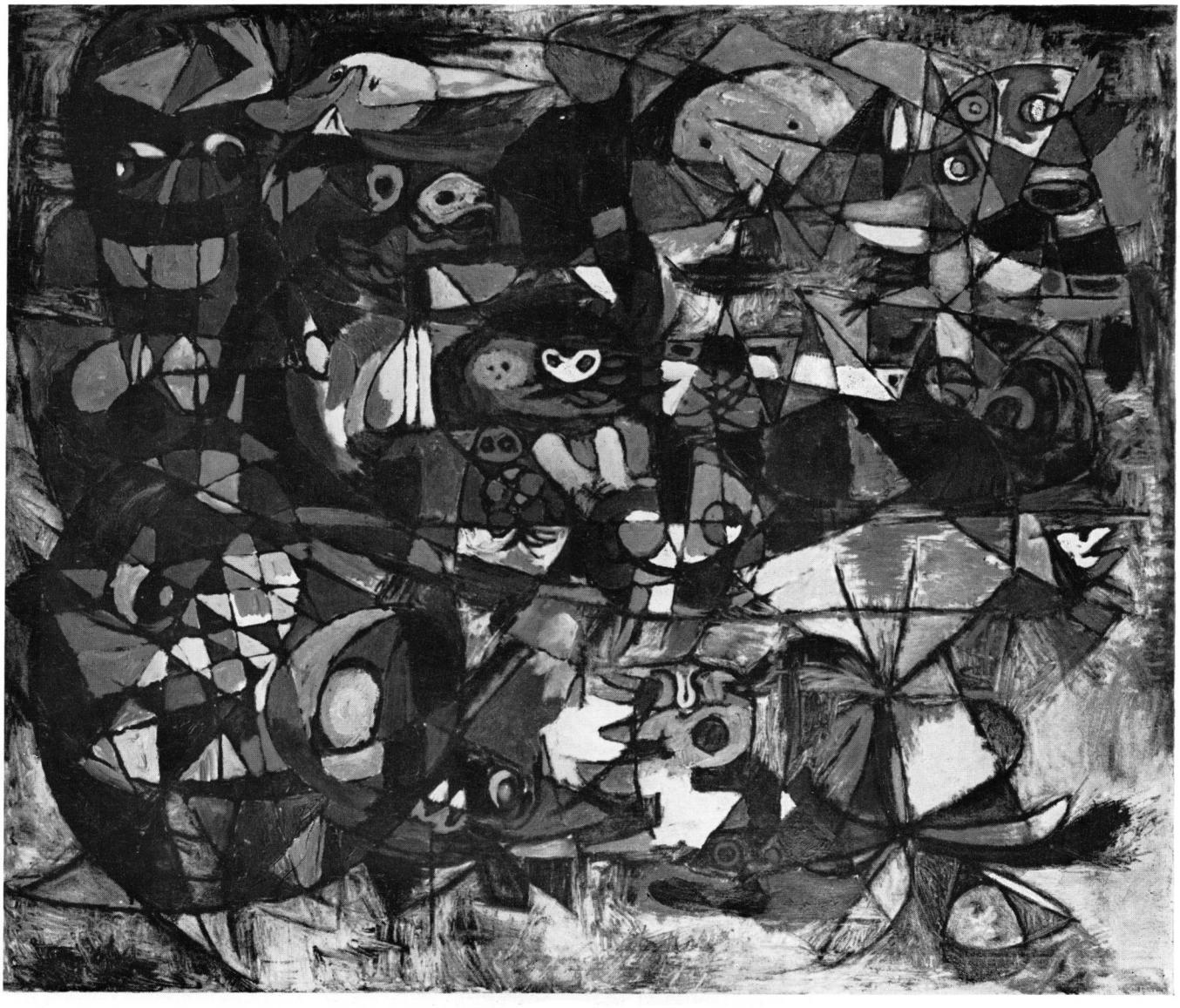


Fig.132 *Small things* (1940), 85×100cm (Cat.187).

Fig.133 *Gilmalaya* (1940/41), 67 × 60cm (Cat.193).

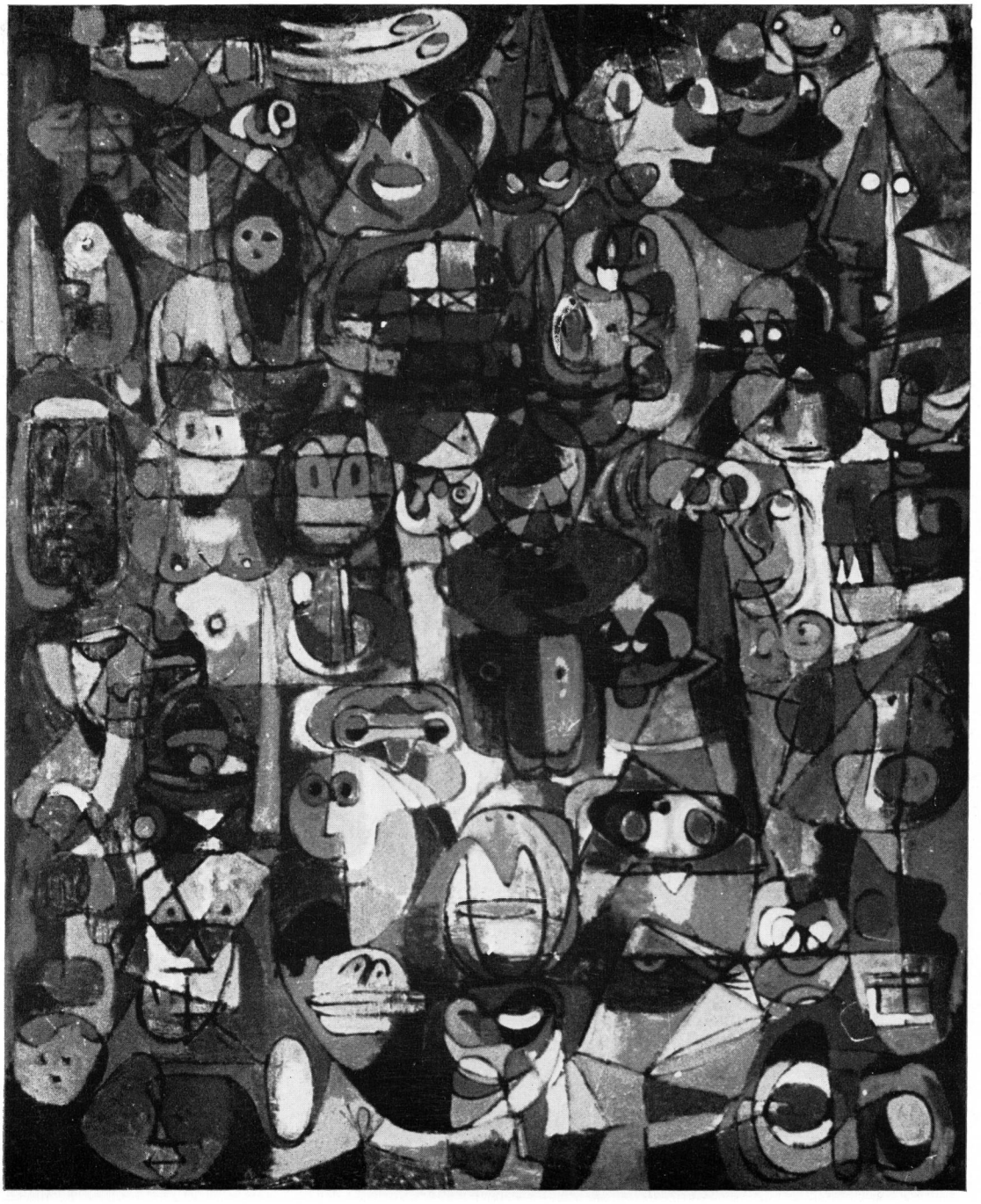


Fig.134 *Fantasy Fair* (1941), 100×85cm (Cat.217).

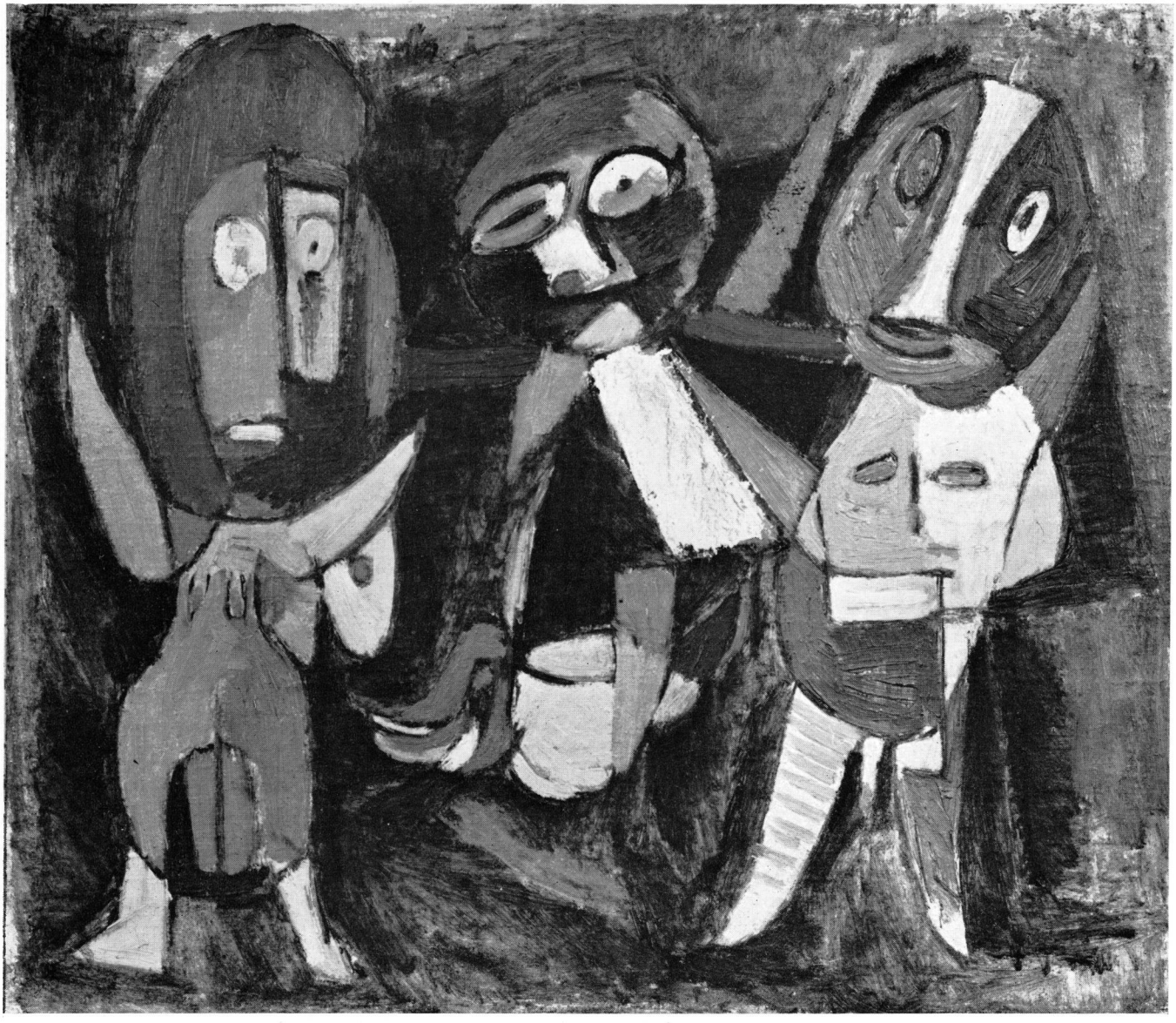


Fig.135 *Untitled* (1942), 42·2×47cm (Cat.284).

Fig.136 *Rifki flower blossoms*, 1944, 80·5 × 100·5cm (Cat.336).

Fig.137 *Both worlds*, 1944, 75 × 99cm (Cat.347).

Fig.138 *The troll and the birds*, 1944, 121·7 × 280·2cm (Cat.348).

Fig.139 *Guganaga*, 1945, 142×127cm (Cat.390).

Fig.140 *Untitled*, 1945, 38·5×47·2cm (Cat.396).

Fig.141 *Untitled*, 1945, 20·5 × 38cm (Cat.401).

Fig.142 *Tolitikuja*, 1945, 150×109·7cm (Cat.413).

Fig.143 *Portrait of Mrs Elna Fonnesbech Sandberg, II*, 1945, SM 63·5×47·5cm (Cat.422).

Fig.144 *Red trolls* (1945), 69×98cm (Cat.432).

Fig.145 *Untitled*, 1946, 83·2 × 70·1cm (Cat.437).

Fig.146 *Trinititus* (1946), 69·3 × 100cm (Cat.446).

Fig.147 *Untitled*, 1946, 94·3 × 63cm (Cat.479).

Fig.148 *Untitled* (1946), 68·2 × 86·2cm (Cat.480).

Fig.149 *Untitled*, 1947, 68 × 48cm (Cat.539).

Fig.150 *Gulf of Gabes*, 1948, 135 × 103cm (Cat.555).

Fig.151 *The face of the earth*, 1948, 74 × 59cm (Cat.558).

Fig.152 *Untitled*, 1948, 53·2 × 65cm (Cat.561).

Fig.153 *Together but not content*, 1948, 54×45cm (Cat.563).

Fig.154 *Untitled*, 1948, 46×38cm (Cat.567).

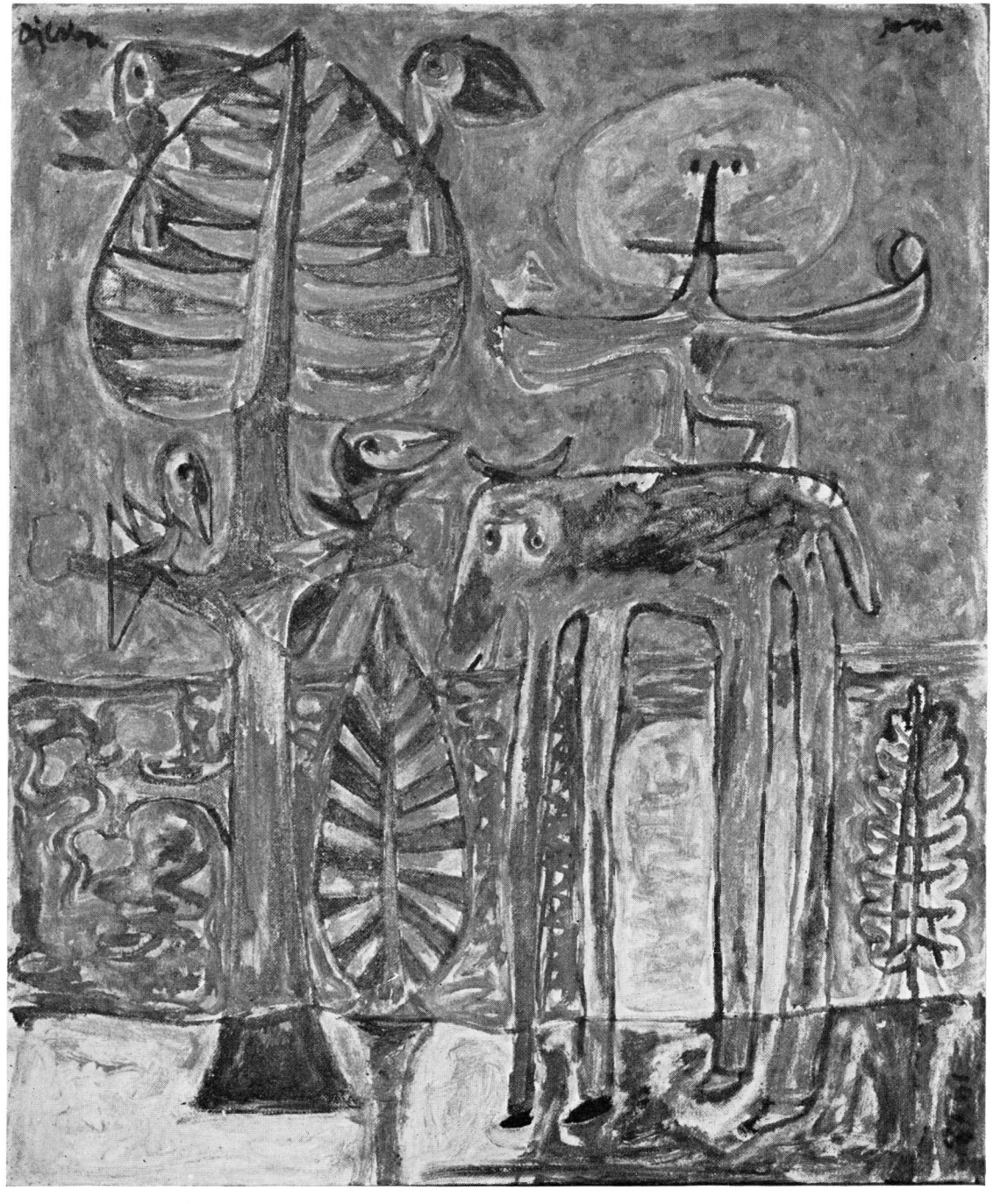


Fig.155 *Djerba*, 1948, 65 × 55cm (Cat.569).

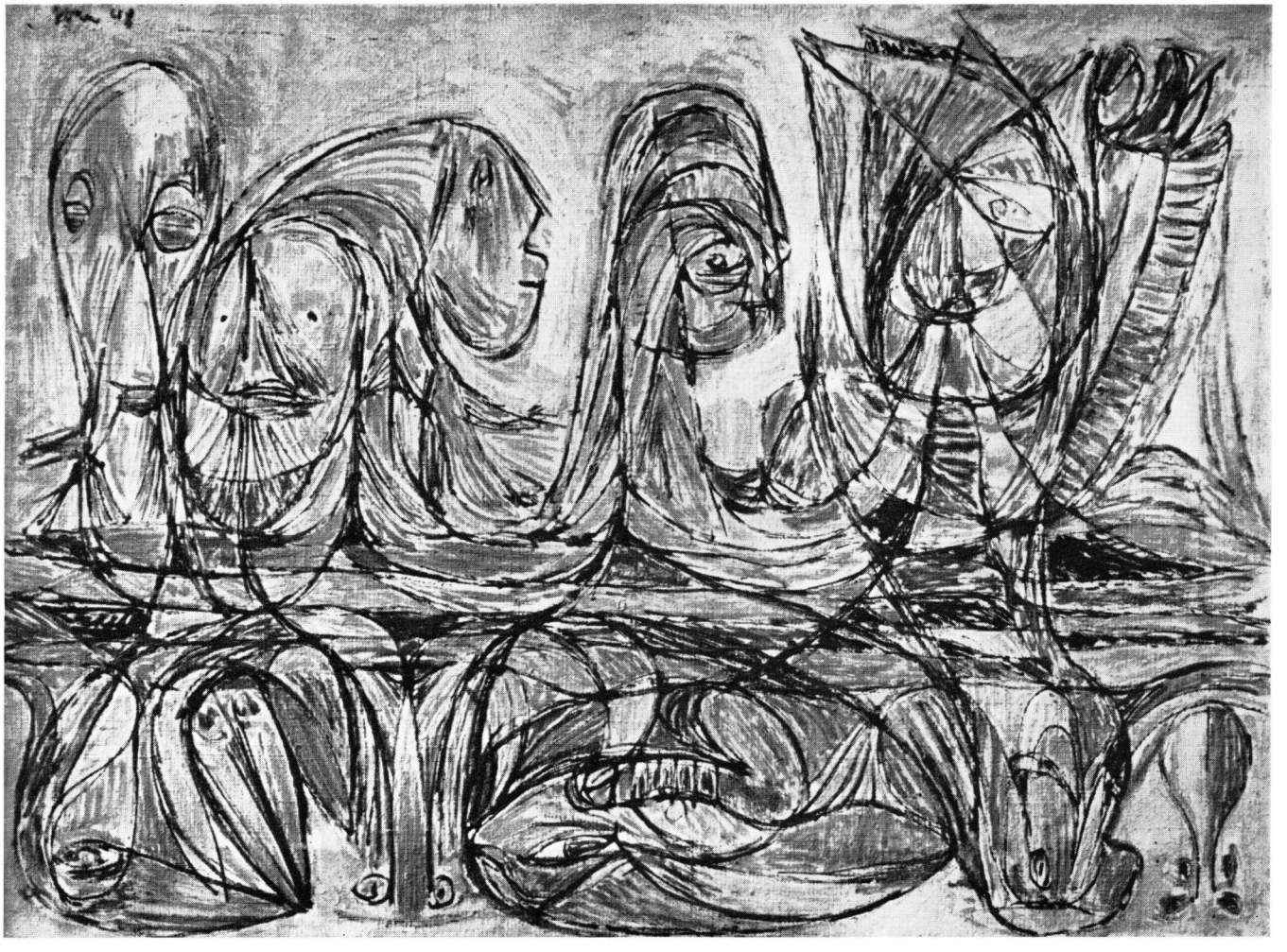


Fig.156 *Tunisian dream*, 1948, 45 × 60cm (Cat.578).

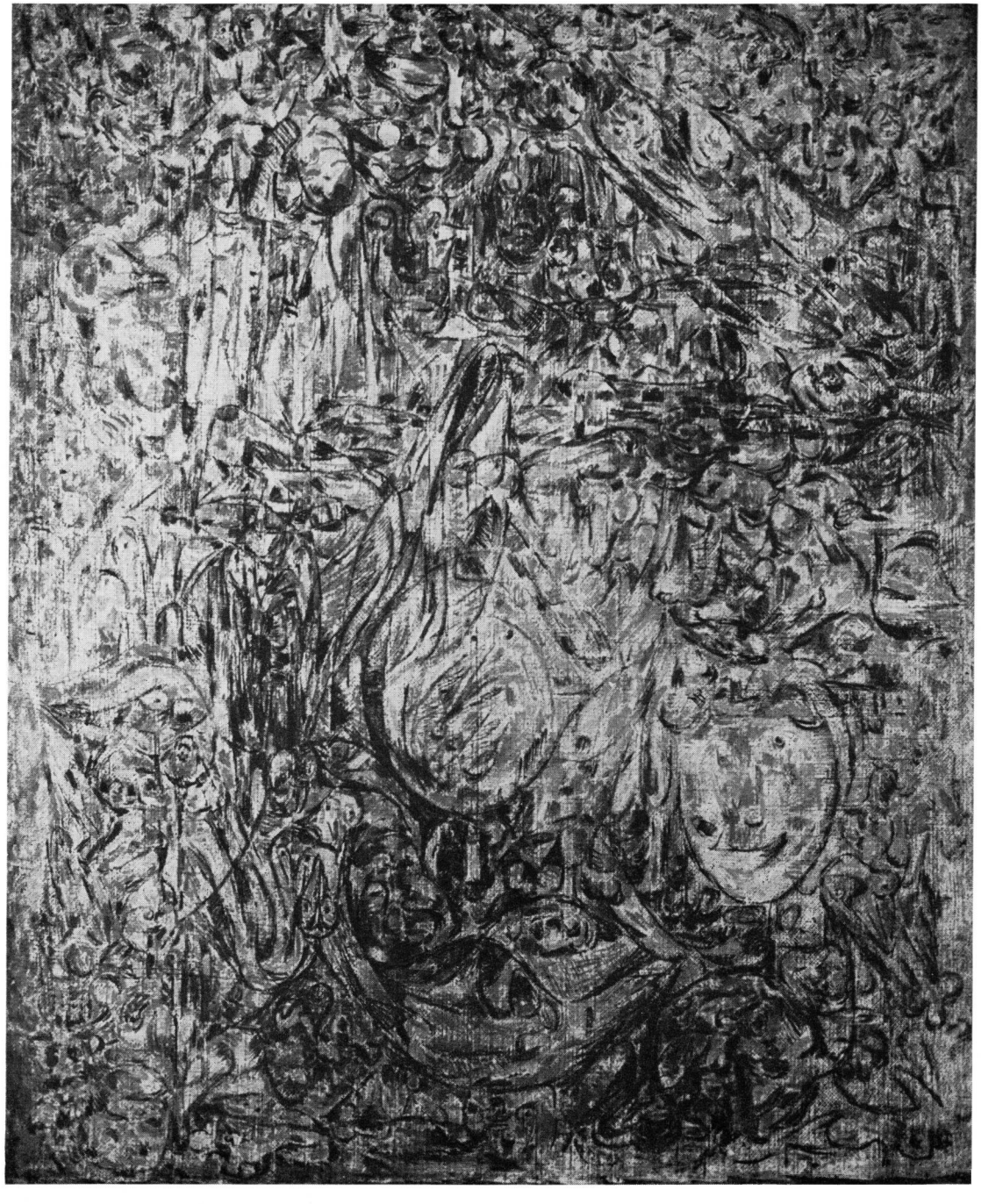


Fig.157 *The big procession* (1948–50), 129 × 105cm (Cat.582).

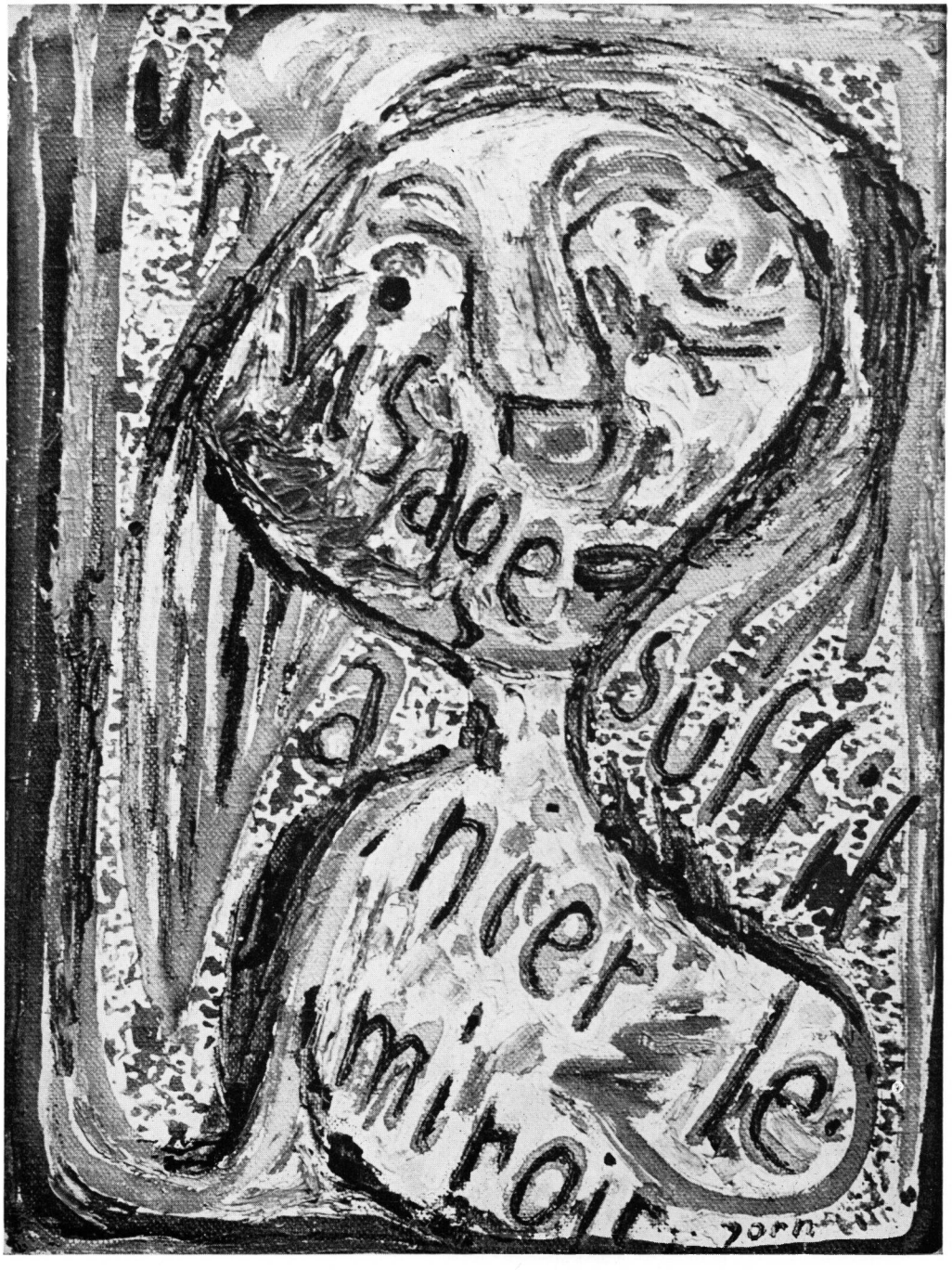


Fig.158 *A face may contradict the mirror* (1948), 29·5 × 21·5cm (Cat.586).

Fig.159 *Untitled*, 1949, 44×31cm (Cat.617).

Fig.160 *The fallen idols* (1950), 122×92cm (Cat.626).

Fig.161 *The parliamentarian and his rural constituents*, 1950, 61 × 74cm (Cat.638).

Fig.162 *The eagle's share, I* (1950), 123×135cm (Cat.648).

Fig.163 *Lifesized Marsdwellers*, 1950–5, 126 × 122cm (Cat.654).

Fig.164 *Nelson orders the bombardment of Copenhagen in 1807* (1949–50), 48 × 61cm (Cat.658).

Fig.165 *Foreign ambassador presents a jet fighter to the nation as a gift* (1949/50), 61 × 75cm (Cat.659).

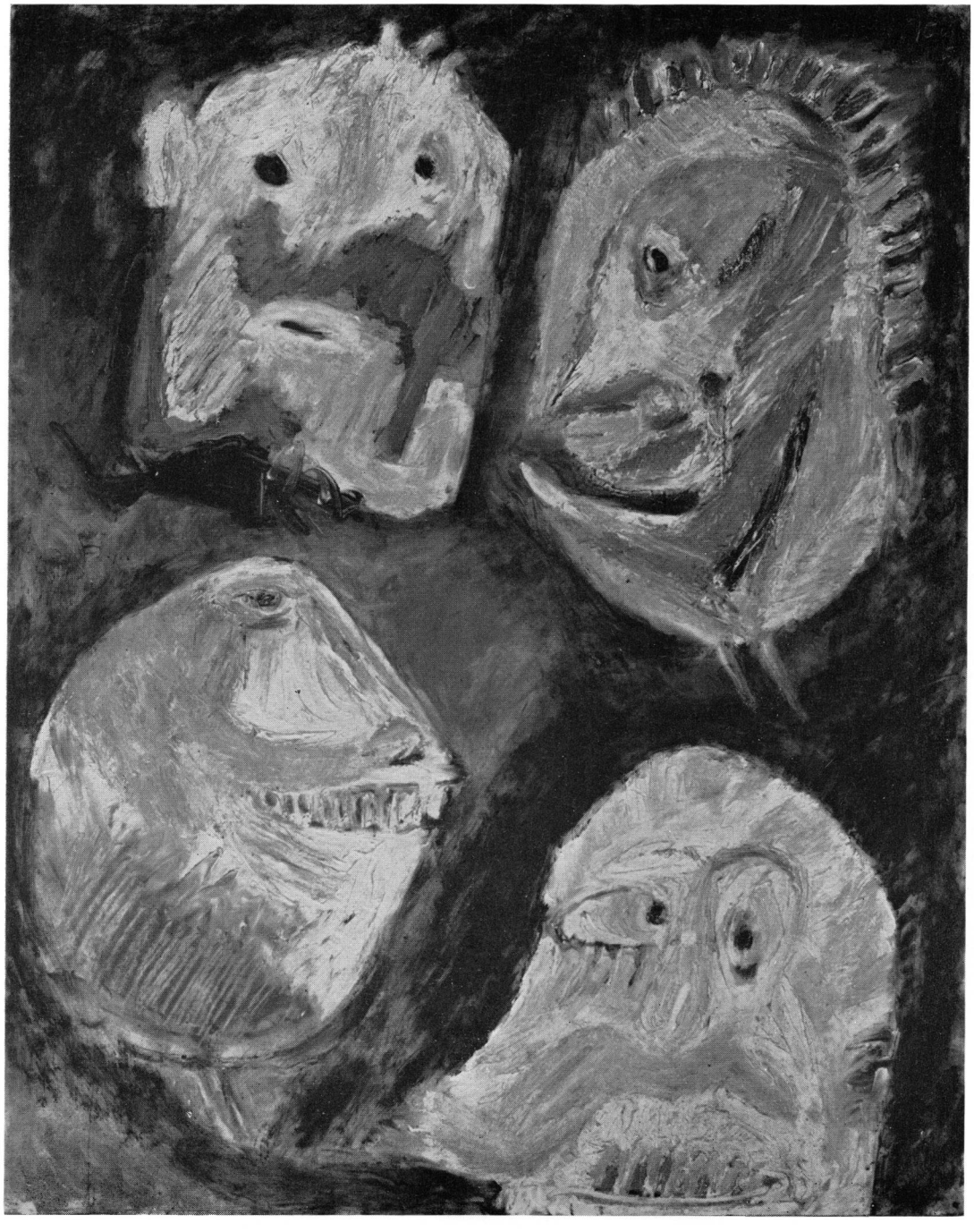


Fig.166 *The young old men*, 1950, 74·3 × 61cm (Cat.668).

Fig.167 *Flute player*, 1950, 47 × 61·2cm (Cat.673).

Fig.168 *Luxurious phoenix painting* (1951), 115×81cm (Cat.709).

Fig.169 *The wheel of fortune*, 1951–2, 155·5 × 135·5cm (Cat.732).

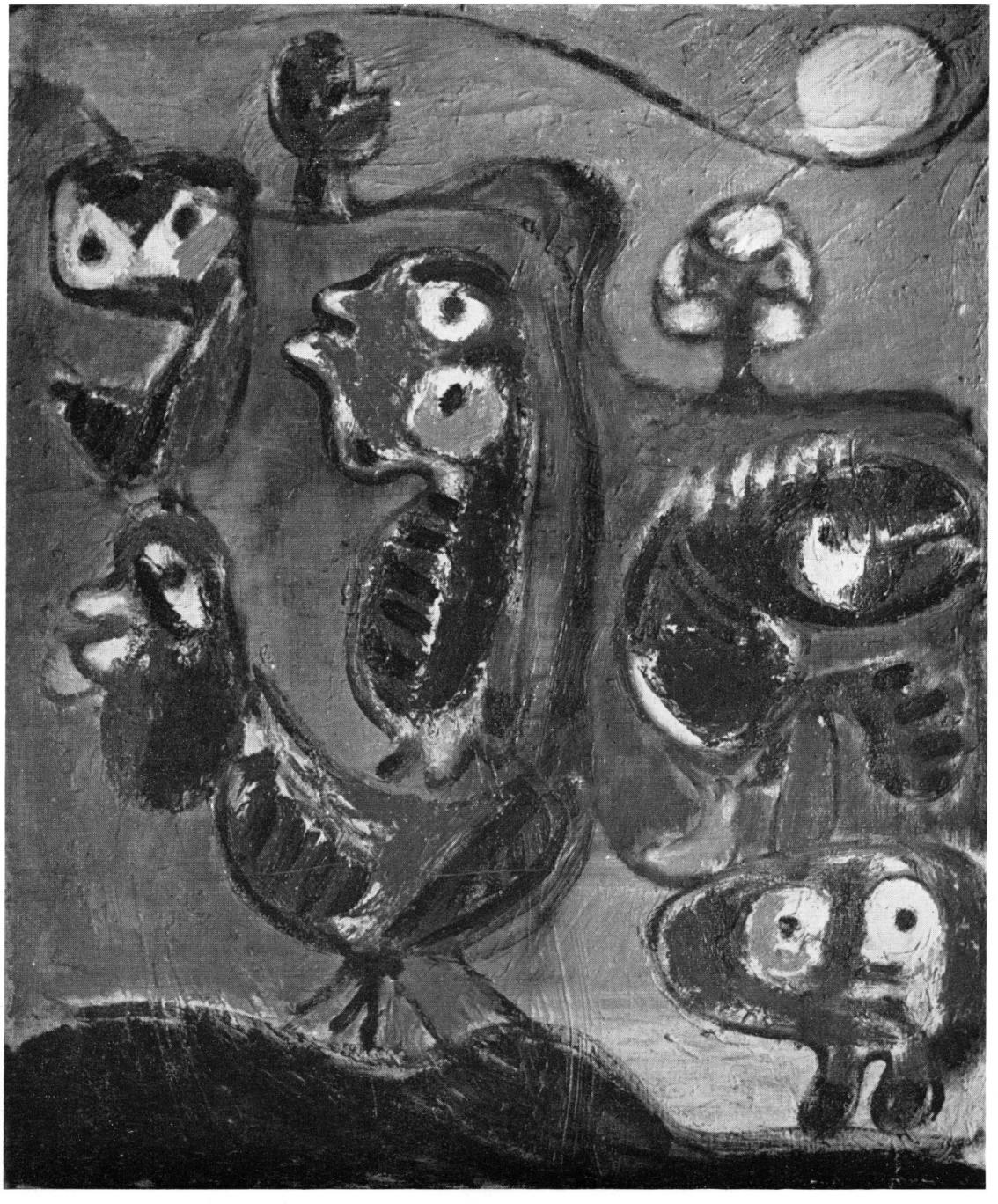


Fig.170 *Untitled* (1951), 65 × 53·7cm (Cat.724).

Fig.171 *Shameful pastoral*, 1952, 160·5 × 105cm (Cat.743).

Fig.172 *Happy brute*, 1952, 22×17·8cm (Cat.766).

Fig.173 Study for *On the silent myth, Opus 2*, 1952, 36×44·8cm (Cat.775).

Fig.174 *The conjuror*, 1952–3, 49·8 × 61cm (Cat.791).

Fig.175 *Pot-belly – on fire*, 1953, 114·2×95cm (Cat.804).

Fig.176 *On the silent myth, Opus 7*, 1953, 134·5 × 300cm (Cat.796).

Fig.177 *Hateful togetherness* (1953), 65·2 × 54·4cm (Cat.811).

Fig.178 *Untitled*, 1953–9, 116×88·8cm (Cat.820).

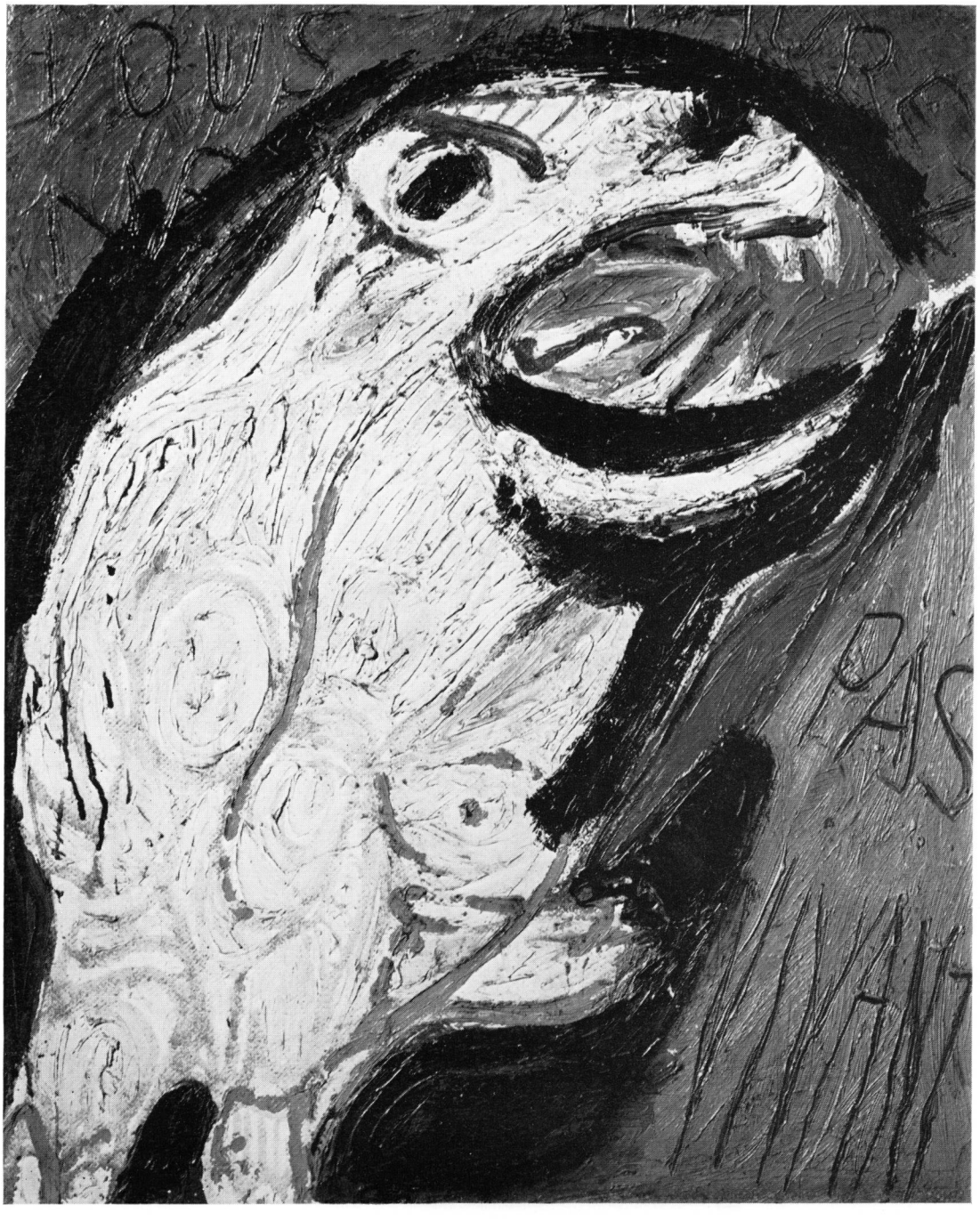


Fig.179 *Over my dead body*, 1954, SM 60×50cm (Cat.841).

Fig.180 *My castle in Spain*, 1954, 123·7×91·5cm (Cat.843).

Part Two

Catalogue

Denmark: 1930–1934

Jorn's earliest paintings were portraits, figure studies, and landscapes dating from *c.*1930. They were painted in and around Silkeborg. Nos.1–4 have not been reproduced (see chapter 24).

1 Untitled
(*c.*1930)
Canvas glued to cardboard
28·7 × 22·3 cm

Collections: Peter Knudsen, Ærøskøbing, Dk (from the artist)
Silkeborg Museum, Dk

Note: Not reproduced in the catalogue, see chapter 24
This painting depicts a Boy Scout playing a concertina

2 Untitled
(*c.*1930)
Canvas
30 × 20 cm
Inscribed lower right *A.J.*

Collection: Peter Knudsen, Ærøskøbing, Dk (from the artist)

Note: Not reproduced in the catalogue, see chapter 24
This painting depicts a Red Indian, head and shoulders

3 (Seascape)
1930
Hardboard
23 × 27 cm
Inscribed lower left *A. Jørgensen 1930*

Collection: Mrs Maren Jørgensen, Silkeborg, Dk (from the artist)

Note: Not reproduced in the catalogue, see chapter 24
This seascape shows a sailing ship in the foreground and three others nearer the horizon

4 (Seascape)
1930
Canvas glued to cardboard
19 × 13·5 cm
Inscribed lower right *A.J.30*

Collection: Mrs Maren Jørgensen, Silkeborg, Dk (from the artist)

Note: Not reproduced in the catalogue, see chapter 24
In the foreground of this seascape there is a buoy and a group of sailing ships, with another sailing ship in the background to the right

PORTRAITS AND FIGURE STUDIES

5 Portrait of Glavind Thomsen
1932
Canvas
35·2 × 28 cm
Inscribed lower right *1932*

Collection: Glavind Thomsen, Silkeborg, Dk (from the artist)

6 Portrait of Ludwig Hertz
(1933/34)
Canvas
32 × 27 cm
Inscribed lower left *A.J.*

Collection: Ludwig Hertz, Ringkøbing, Dk (from the artist)

7 Portrait of Gerda Bechgaard
(*c.*1933)
Plywood
37·2 × 26 cm

Collection: Mrs Gerda Gammelgaard, Aarhus, Dk (from the artist)

8 Portrait of Henning
1933
Plywood
66 × 49 cm
Inscribed on the reverse *Asger Jørgensen, Henning 1933*

Collection: Mrs Maren Jørgensen, Silkeborg, Dk (from the artist)

Note: This is an unfinished portrait of the artist's brother Henning who died as a young man

9 Portrait of Christian Christensen
Figurstudie, Christian Christensen
1933
Hessian
55·5 × 47·5 cm
Inscribed upper left *A.J.33* and on the reverse *Asger Jørgensen, Figurstudie 1933, Christian Christensen*

Literature: Bibl. **183,** reprod. p.95; **398,** reprod. p.115
Collection: Silkeborg Museum, Dk
Note: Christian Christensen (1882–1960) was an important personality in the Danish labour movement. After his death Jorn made a memorial for him which stands in Sejs near Silkeborg

10 Untitled
(1932)
Plywood
43·2 × 66 cm
Exhibitions: Bibl. **139,** 1
Collection: Vagn Ove Jorn, Silkeborg, Dk

11 Untitled
(1933/34)
Board
SM 32 × 29 cm
Collection: H. Selmer-Krogh, Esbjerg, Dk

12 Portrait of H. Selmer-Krogh
(1933)
Cardboard
SM 25·1 × 19·2 cm
Collection: H. Selmer-Krogh, Esbjerg, Dk (from the artist)

13 Portrait of Lauritz Bechgaard
(1934)
Canvas
33·5 × 24·2 cm
Collection: C. E. Bechgaard, Copenhagen (from the artist)

14 Untitled
1934
Plywood
74 × 57 cm
Inscribed upper left *Asger J. 1934*
Collection: Private collection, Silkeborg, Dk

15 Untitled
1934
Canvas
29 × 20 cm
Inscribed lower left *A.J. 34*
Collection: Mrs Minna Jacobsen, Viborg, Dk

16 Portrait of Mrs Maren Jørgensen
(*c.*1934)
Canvas
33·5 × 24·5 cm
Collection: Axel F. Johansen, Copenhagen (from the artist)
Note: This is a portrait of the artist's mother

17 Untitled
1934
Plywood
100·2 × 72 cm
Inscribed upper left *Asger J. 1934*
Exhibitions: Bibl. **139,** 2
Collections: Th. Prior-Bruse, Horsens, Dk
Dr Hans Kjærholm, Aarhus, Dk
Reproduced: Reprod. in large format, Fig.118

18 Untitled
(1934)
Cardboard
57·2 × 48·5 cm
Collection: Glavind Thomsen, Silkeborg, Dk

LANDSCAPES

19 Hills at Hvinningdal
Hvinningdal bakker
(*c.*1933)
Canvas
23 × 34·5 cm
Collection: Axel F. Johansen, Copenhagen (from the artist)

20 Hills at Sminge
Bakker ved Sminge
(*c.*1933)
Plywood
28·5 × 32·2 cm
Inscribed on the reverse *Bakker ved Sminge*
Literature: Bibl. **398,** p.108
Collection: Mrs Maren Jørgensen, Silkeborg, Dk (from the artist)
Note: Sminge is not far from Silkeborg

21 Untitled
(*c.*1933)
Canvas
24·5 × 33·5 cm
Collection: Holger Gunge, Aalborg, Dk

22 Untitled
(1933)
Canvas glued to plywood
21·5 × 28·5 cm
Collection: Mrs Maren Jørgensen, Silkeborg, Dk (from the artist)

23 Paper factory in Silkeborg
Silkeborg papirfabrik
1933
Plywood
35·5 × 34·5 cm
Inscribed in pencil on the reverse *Asger Jorn 1933, Silkeborg papirfabrik*
Collection: Mrs Anna Nielsen, Allerup per Holbæk, Dk

24 Untitled
(1933/34)
Plywood
37·5 × 27·7 cm
Collections: Damgaard Rasmussen, Hjørring, Dk (from the artist)
H. Brandt Nielsen, Nykøbing/Zealand, Dk

25 Untitled
1934
Plywood
33·2 × 33·2 cm
Inscribed lower left *A.J. 34*

Collection — Mrs Maren Jørgensen, Silkeborg, Dk (from the artist)

26 Untitled
(1934)
Canvas
36 × 40 cm

Collection — Mrs Maren Jørgensen, Silkeborg, Dk (from the artist)

27 A church in Ringkøbing
(1934)
Canvas
33 × 36 cm

Collection — Ludwig Hertz, Ringkøbing, Dk

28 Untitled
(1934)
Canvas
25·2 × 31·2 cm

Collection — Poul Bechgaard, Nørre Sundby, Aalborg, Dk (from the artist)

29 Untitled
(1934)
Canvas
24·5 × 33·2 cm

Collection — Jørgen Bechgaard, Nørre Sundby, Aalborg, Dk (from the artist)

30 Untitled
(1934)
Canvas
31 × 39·3 cm
Inscribed on the reverse in pencil *Asger J.*

Collection — Michael Jardorf, Copenhagen

31 Untitled
(1934)
Canvas
32 × 45·5 cm

Collection — Mrs Maren Jørgensen, Silkeborg, Dk (from the artist)

32 Silkeborg Gasworks
Silkeborg gasværk
(1932–34)
Hardboard
23 × 35 cm
Inscribed on the reverse *Silkeborg gasværk 1932*

Collection — Mrs Maren Jørgensen, Silkeborg, Dk (from the artist)

Note — It is not certain that the inscription is by the artist himself

33 Untitled
(1933/34)
Cardboard
27·8 × 36 cm

Collections — Damgaard Rasmussen, Hjørring, Dk (from the artist)
H. Brandt Nielsen, Nykøbing/Zealand, Dk

34 Untitled
(*c.*1934)
Canvas
39·5 × 33·8 cm

Collection — Mrs Gerda Münch, Copenhagen

35 Untitled
(1934)
Plywood
33·7 × 44 cm

Collections — Damgaard Rasmussen, Hjørring, Dk (from the artist)
H. Brandt Nielsen, Nykøbing/Zealand, Dk

Denmark: 1935–1936

In 1935 Jorn's style began to be influenced by contemporary Danish artists and by the study of books and magazines on modern art.
Still lifes and collages are appearing alongside a few remaining figure studies. Naturalism gives way to abstraction.

36 Untitled
(1935)
Hardboard
57·8 × 49 cm

Collection — Damgaard Rasmussen, Hjørring, Dk (from the artist)

37 Untitled
1935
Hessian glued to plywood
35·5 × 26 cm
Inscribed on the reverse *Asger Jorn malet i 1935*

Literature — Bibl. **183,** reprod. p.96; **398,** reprod. p.116

Collection — Silkeborg Museum, Dk

38 Untitled
1935
Hardboard
86·5 × 67·5 cm
Inscribed upper left *Asger 35.* This painting is on the reverse of a painting from 1946 (Cat.463)

Collection — Mrs Kirsten Lyngborg, Copenhagen (from the artist)

39 Untitled
1935
Cardboard
71 × 49·5 cm
Inscribed upper left *Asger J. 35*

Auctions — Bibl. **214,** 120

Collections — Svend Hansen, Aarhus, Dk
Frode Folkvang, Holstebro, Dk

40 Untitled
(1935)
Paper collage on cardboard
69 × 51 cm

Collection — E. Kusk, Silkeborg, Dk

41 Opus 4
1935
Hardboard
31 × 40·5 cm
Inscribed on the reverse *Opus 4, 1935*

Exhibitions Bibl. **151,** 214

Collection Kresten Krestensen, Copenhagen

42 Untitled
1935
Canvas
56 × 43·5 cm
Inscribed upper right *A.J. 35*

Collection Mrs Agnete Vilbøl, Copenhagen (from the artist)

43 Untitled
1936
Canvas
85 × 65 cm
Inscribed upper right *A.J. 36*

Collection Mrs Valborg Mains, Kolding, Dk

44 Untitled
(1936)
Cardboard glued to canvas
34 × 29 cm

Auctions Bibl. **214,** 121

Collections Mrs A. Rasmussen, Copenhagen
Albert Lorentsen, Copenhagen

45 Untitled
1936
Canvas
92·5 × 90·2 cm
Inscribed lower left *A. J. 36*

Collection Damgaard Rasmussen, Hjørring, Dk (from the artist)

46 Untitled
(1936)
Canvas
121 × 146·5 cm

Collection Mrs Agnete Vilbøl, Copenhagen (from the artist)

47 Raphael's angel
Rafaels engel
1936
Canvas
67·5 × 78 cm
Inscribed lower right *Asger J. 36*

Auctions Bibl. **186,** 349; (?)**211,** 157 (wrong measurements)

Collections Knud Jensen, Aarhus, Dk
Aage Iversen, Holstebro, Dk

48 Untitled
1936
34 × 30·8 cm
Inscribed lower right *Asger J. 36*

Collection Jørgen Delcomyn-Thomsen, Copenhagen

49 Untitled
(1936)
Plywood joined to board
35 × 32 cm
Inscribed upper left *Asger J.*

Collection J. Frost Larsen, Copenhagen

50 Untitled
1936
Hardboard
73·2 × 55·4 cm
Inscribed upper left *A.J. 36*

Collection Mrs Agnete Vilbøl, Copenhagen (from the artist)

51 Untitled
(1936)
Canvas
49 × 36·1 cm
Inscribed on the reverse *Asger Jørgensen*, together with an inscription concerning a portrait which has been painted over

Collection Mrs Agnete Vilbøl, Copenhagen (from the artist)

52 Untitled
1936
Hardboard
45·8 × 29 cm
Inscribed lower left *Asger J. 36* and on the reverse *op. 3, A.J. 1935*, which probably refers to an earlier work which has been painted over

Collection Mrs Agnete Vilbøl, Copenhagen (from the artist)

53 Untitled
1936
Canvas
28·8 × 39·4 cm
Inscribed upper right *Asger J. 36*

Collections Mrs Tora Lyngborg, Aalborg, Dk (from the artist)
Elo Petersen, Copenhagen

54 Someone is looking at you
Et menneske ser på dig
1936
Canvas
62·8 × 69·3 cm
Inscribed lower left *Asger J. 36*

Collection Mrs Agnete Vilbøl, Copenhagen (from the artist)

Reproduced Reprod. in large format, Fig.119

55 Untitled
1936
Cardboard
27·5 × 42 cm
Inscribed lower right *Asger Jørgensen 36*

Collection Henry Schmidt, Copenhagen

56 Untitled
(1936)
Canvas
25·8 × 44 cm

Collection Mrs Agnete Vilbøl, Copenhagen (from the artist)

57 Untitled
1936
Canvas
63·4 × 67·4 cm
Inscribed upper right *Asger J. 36*

Collections: Mrs Tora Lyngborg, Aalborg, Dk (from the artist)
Christian Rasmussen, Copenhagen
Elo Petersen, Copenhagen

Paris: 1936–1937

During his first visit to Paris, lasting from the autumn of 1936 until August 1937, Jorn studied at the 'Académie Contemporaine' of Fernand Léger. He made short journeys to Germany, Holland, and the south of France.

Addresses:
Hotel Confort, Rue des Ciseaux, Paris VI
21 Rue Valette, Paris V
Académie Contemporaine, 23 Rue du Moulin-Vert, Paris XIV

58 Untitled
1936
Canvas
66 × 50·5 cm
Inscribed upper left *Asger O. J. 36, Paris*

Exhibitions: Bibl. **3,** 1616 or 1617

Collection: Mrs Anna-Marie Poulsen, Aalborg, Dk (from the artist)

59 Untitled
(1936)
Canvas
SM 63·5 × 47·5 cm
Inscribed upper right *Asger Jorn*. This painting is on the reverse of a portrait from 1945 (Cat. 422)

Collection: A. Besjakov, Copenhagen

60 Untitled
(1936/37)
Canvas
33·4 × 40·3 cm

Collection: Hans Peter Jepsen, Aalborg, Dk

61 Untitled
1937
Canvas
36·2 × 46 cm
Inscribed lower left *Asger O. J. 37, Paris*

Collections: Adolf Rolle, Copenhagen (from the artist)
Ernst Christensen, Silkeborg, Dk

62 Untitled
1937
Canvas
60 × 49 cm
Inscribed lower right *Asger O. J. 37, Paris*

Exhibitions: Bibl. **144,** *hors cat.*

Collection: Mrs E. P. Christensen, Silkeborg, Dk

63 Portrait of Jens August Schade
Digteren Jens August Schade
1937–44
Canvas
73 × 59 cm
Inscribed upper left *Asger J. 37–44* and lower left *Digteren Jens August Schade*

Exhibitions: Bibl. **165,** (a)

Literature: Bibl. **398,** reprod. p. 98

Collections: Jørgen Nash, Copenhagen
Knud W. Jensen, Humlebæk, Dk
Kunstnernes Kunsthandel, Copenhagen
Gyldendals Forlag, Copenhagen
R. Dahlmann Olsen, Copenhagen

Note: The Danish poet Jens August Schade was born in Jutland in 1903

64 Untitled
1937
Canvas
72 × 90 cm
Inscribed lower right *Asger Jørgensen 37*

Auctions: Bibl. **217,** 153, reprod. p.20

Collection: Dr Hans Kjærholm, Aarhus, Dk

65 Untitled
1937
Cardboard
25 × 51·5 cm
Inscribed lower right *Asger O. J. 37, Paris*

Exhibitions: Bibl. **139,** 3

Collection: Mrs Gudrun Plett, Silkeborg, Dk (from the artist)

66 Untitled
1937
Canvas
61·2 × 49·3 cm
Inscribed on the reverse *Asger Jørgensen, Paris 1937*

Collection: Frode Folkvang, Holstebro, Dk

67 Untitled
1937
Cardboard
27 × 34 cm
Inscribed lower left *Asger O. J. 37, Paris*

Collection: Herman Ricka, Odense, Dk (from the artist)

68 Untitled
(1937)
Canvas
38·3 × 32·2 cm

Collection: Carlo Egelund, Copenhagen

69 Untitled
1937
Canvas
36 × 41 cm
Inscribed lower right *Asger J. 37*

Collection: Arne Christensen, Copenhagen

70 Untitled
1937
Oil and collage on board
21·3 × 27·6 cm
Inscribed lower right *Asger Jørgensen 37*

Collections: H. Ahlburg, Silkeborg
J. N. Streep, New York

71 Untitled
(1937)
Canvas
60 × 73 cm
Inscribed on the reverse *Asger J.* The owner has added a few letters to the signature to read 'Jorgesen' [*sic*]

Exhibitions: Probably exhibited *hors cat.* in Bibl. **8a**
Collection: Pierre Wemaëre, Versailles

72 Untitled
(1937)
Canvas
67·3 × 60·5 cm
Inscribed *RONTON* across the centre. This painting is on the reverse of a painting from 1944 (Cat. 361)

Collection: 4. Maj-Kollegiet, Aarhus, Dk

73 Untitled
(1937)
Canvas
64·2 × 54 cm
This is on the reverse of a painting from *c.*1944 (Cat.349)

Collection: Mrs Inger Wørzner, Vejle, Dk

74 Untitled
1937
Cardboard
51·7 × 54·2 cm
Inscribed lower right *Asger O. J., Paris 37*

Collection: Mrs Genia Richez, Paris (from the artist)

75 Untitled
1937
Canvas
63·6 × 54·4 cm
Inscribed lower right *Asger O. J. 37, Paris* (hidden by the frame)

Collection: Mrs Agnete Vilbøl, Copenhagen (from the artist)

76 Egg and sphere on brown
Æg og kugle i brunt
(1937)
Cardboard
64·8 × 54 cm
Inscribed upper right *Asger*

Exhibitions: Bibl. **7,** 4
Auctions: Bibl. **225,** 142, reprod. p.27; **226,** 175
Collections: N. O. Køster, Copenhagen (from the artist)
Valdemar Rohde, Copenhagen

77 Untitled
1937
Canvas
104·3 × 170 cm
Inscribed lower right *Asger J. 37.* This picture is on the reverse of *Jeux nocturne* (Cat. 161)

Collections: Dr Helge Kjems, Aarhus, Dk
Dr Paolo Marinotti, Milan

Denmark: 1937–1938

Jorn arrived back in Silkeborg in 1937 at the beginning of August and stayed in Denmark until the spring of the following year. He divided his time between Silkeborg and Copenhagen. In Copenhagen he attended Professor Aksel Jørgensen's classes on graphic art at the Royal Academy. He continued to do so intermittently for four semesters.

Addresses:
Frydensgade 11, Silkeborg
Bredgade 65A, Copenhagen

78 Tron, I
1937
Canvas
65·5 × 49·8 cm
Inscribed upper right *Asger J. 37* and on the reverse *Asger J. 1937*

Exhibitions: Bibl. **9,** 123, reprod. p.19
Literature: Bibl. **361,** reprod. p.(20)
Collection: Mrs M. Vagnby, Aalborg, Dk
Reproduced: Reprod. in large format, Fig.120
Note: This painting was begun in 1937 and repainted in 1939

79 Ukoko
1938
Canvas
66 × 49·5 cm
Inscribed lower right *Asger J. 38* and on the reverse *Asger J. 1938, Ukoko*

Exhibitions: Bibl. **10,** 67
Auctions: Bibl. **185,** 98
Collections: Fønns Kunsthandel, Copenhagen
Christian Rasmussen, Copenhagen
Svend Hauberg, Copenhagen
W. Klitgaard-Lund, Thisted, Dk

80 Mischievous bird
Ondskabsfugl
1938
Canvas
32·2 × 38·2 cm
Inscribed on the reverse *Asger J. 9–10–38*

Exhibitions: Bibl. **10,** 69
Auctions: Bibl. **211,** 158
Collections: Carl-Henning Pedersen, Copenhagen (from the artist)
Palle Dige, Copenhagen

81 Untitled
1938
Wax colour on plywood
73·2 × 51·5 cm
Inscribed lower right *Asger J. 38*

Exhibitions: Bibl. **10,** 68
Collections: Ger Petersen, Copenhagen
Henry Schmidt, Copenhagen

82 Toutou, I
1938
Canvas
73 × 83·8 cm
Inscribed lower right *Asger J. 38* and on the reverse *Toutou, Asger J. 38*

Exhibitions Bibl. **10,** 66

Collection Hotel Cancelligaarden, Løkken, Blokhus, Dk (from the artist)

83 Fresco
Aftrukket fresco
1938
Fresco transferred to canvas
39·5 × 50·3 cm
Inscribed lower right *A.J.* and on the reverse *Asger Jørgensen, aftrukket fresco fra Peder Halds Skole på Kunstakademiet 1938*

Exhibitions Bibl. **9,** 125

Collection Dr Hans Kjærholm, Aarhus, Dk

Note The fresco was made at the Royal Academy in Copenhagen in 1938, while Jorn was studying there, and transferred to canvas as part of an academic exercise

84 The rocks
Les rochers
(1938)
Canvas glued to hardboard
22 × 57 cm

Exhibitions Bibl. **162,** 1; **164,** 1; **165,** 1

Auctions Bibl. **208,** 116

Collections Frederik Dam, Copenhagen
Dr Erik Andreasen, Copenhagen
Kunstnernes Kunsthandel, Copenhagen
V. O. Permild, Copenhagen

Paris: 1938

The second visit to Paris took place in the spring of 1938 and lasted until the autumn.

Address:
c/o Pierre Wemaëre, 6 Rue d'Anjou, Versailles

85 On the way
Sur la route
1938 (May)
Canvas glued to cardboard
53·5 × 37·7 cm
Inscribed lower right *Asger J. 38* and on the reverse *Asger J. Versailles maj 38, Sur la route*

Literature Bibl. **183,** reprod. p.97

Related studies This painting is related to the mural at Versailles, painted by Jorn and Wemaëre in 1938, see Fig.88

Collection Silkeborg Museum, Dk

86 Potatoes, I
Pommes de terre
1938
Canvas
55 × 64 cm
Inscribed upper right *Asger J. 38*

Collection Pierre Wemaëre, Versailles

87 Potatoes, II
Pommes de terre
1938
Canvas
54 × 65 cm
Inscribed upper left *Asger J. 38*

Collection Mrs Genia Richez, Paris (from the artist)

Reproduced Reprod. in large format, Fig.121

88 Composition in yellow and green
Gul og grøn komposition
1938
Canvas
38·2 × 46 cm
Inscribed towards lower right *Asger 38*

Literature *Writings,* **363,** No.91, reprod. p.9

Collection Søren Thygesen, Ikast, Dk

89 The drone
Le bourdon
1938
Canvas
49·7 × 60·5 cm
Inscribed lower left *Asger J. 38, Paris* and on the reverse *Le bourdon, Asger J., Versailles mai 38*

Collection K. Juhl Christensen, Skive, Dk (from the artist)

90 Untitled
1938–39
Canvas
55 × 38 cm
Inscribed upper right *Asger J. 1938–39* and the same inscription on the reverse

Collection Pierre Wemaëre, Versailles

Denmark: 1938–1939

During the winter of 1938/39 Jorn lived in Copenhagen.

Address: Nyhavn 25, Copenhagen

91 Untitled
1938
Canvas
67·7 × 68 cm
Inscribed lower right *Asger J. 38*

Collection Torkil Jensen, Aalborg, Dk (from the artist)

92 The mechanical doll
Den mekaniske dukke
(1938)
Canvas
67 × 67 cm

Exhibitions Bibl. **139,** 6

Related studies A book illustration to accompany a story of the above title in *Pigen i ilden, Writings,* Bibl. **363,** No.13, p.(19)

Collection Aage Damgaard, Herning, Dk

93 The tortoise, I
Skildpadden
1938
Canvas
122·7 × 98·7 cm
Inscribed on the reverse *Jorn 38, Silkeborg Museum*

Exhibitions	Bibl. **126,** 1
Literature	Bibl. **183,** reprod. p.98; **399,** reprod. p.110
Related studies	A drawing to illustrate the story *Skildpadden* (The tortoise) in *Pigen i ilden, Writings*, Bibl. **363,** No.13, p.(11)
Collection	Silkeborg Museum, Dk

94 A small fountain
Et lille springvand
(1938)
Canvas
SM 63 × 48 cm
On the reverse is a part of a painting from 1936 (not reproduced here). The inscription *Asger J. 36*, lower left, may refer to the earlier painting

Related studies	A book illustration for a story of this title in *Pigen i ilden, Writings*, Bibl. **363,** No.13, p.(20)
Collection	Børge Munch Nielsen, Copenhagen

95 Gaga
1939
Canvas
95·5 × 68 cm
Inscribed upper right *Asger J. 39* and on the reverse *Gaga*

Exhibitions	Bibl. **11,** 116
Collection	Dr N. G. Wallengren, Hälsingborg, Sweden

96 Springtime
Le printemps
1939
Canvas
125·5 × 87 cm
Inscribed lower right *Asger J. 39*

Exhibitions	Bibl. **139,** 5
Related studies	A book illustration in *Pigen i ilden, Writings*, Bibl. **363,** No.13, p.(30)
Collection	P. V. Glob, Copenhagen (from the artist)
Reproduced	Reprod. in colour, Fig.108

97 Untitled
1939
Canvas glued to hardboard
38 × 29 cm
Inscribed lower left *Asger J. 39*

Auctions	Bibl. **204,** 183
Collection	Mrs Vera Ive, Copenhagen

98 Untitled
1939
Canvas glued to cardboard
19 × 26·7 cm
Inscribed lower left *Asger J. 39*

Collection	Mrs Grete Svejstrup Grove, Copenhagen (from the artist)

99 Untitled
(1938/39)
Oil on plaster
24·2 × 50·5 cm
Inscribed lower right *A.J.* The plaster is reinforced with hessian

Collection	Jens Paludan and Niels Jørgen Holm, Dianalund/Zealand, Dk

100 Untitled
1939
Canvas
SM 30 × 36 cm
Inscribed upper right *Asger J. 39*

Collection	Robert Jacobsen, Courtry, Seine et Marne, France (from the artist)

101 Untitled
(1938/39)
Canvas
69·5 × 87·8 cm

Collection	Carlo Egelund, Copenhagen

102 Untitled
1939
Oil with some plaster of Paris and wood collage on canvas
91 × 93 cm
Inscribed upper right *Asger J. 39*

Exhibitions	Bibl. **122,** 70, reprod. p.13
Collection	Hardy Hansen, Esbjerg, Dk
Reproduced	Reprod. in large format, Fig.122

103 Plunk-Trompe: Seeing both sides of a question
Plunk-Trompe: En sag kan ses fra to sider
1939
Canvas
46·5 × 38·7 cm
Inscribed on the reverse *39 Asger*

Exhibitions	Bibl. **11,** 118
Collection	Finn Rembøll, Vejen, Dk

104 Untitled
1939
Canvas
33·3 × 100 cm
Inscribed lower right *Asger J.* and upper right *1939*

Collection	Carlo Egelund, Copenhagen

105 The hill
Bakken
1939
Canvas
33·2 × 80·5 cm
Inscribed upper right *Asger 39*

Exhibitions	Bibl. **94,** 52; **162,** 4, reprod. p.(23); **164,** 4, reprod. p.(11); **165,** 4, reprod. p.11; *Cobra*, Rotterdam, 1966, No.136, reprod. p.74; *Cobra*, Louisiana, Dk, 1966, No.134
Literature	Bibl. **398,** reprod. in colour facing p.30
Auctions	Bibl. **196,** 48
Collections	F. C. Boldsen, Copenhagen V. O. Permild, Copenhagen
Reproduced	Reprod. in colour, Fig.19

106 Untitled
(1938/39)
Canvas
37·7 × 39 cm

Exhibitions: Bibl. **138,** 7; **139,** 16

Collection: Aage Damgaard, Herning, Dk

107 Untitled
(1939)
Canvas
35·5 × 50·5 cm

Exhibitions: Bibl. **162,** 5; **164,** 5; **165,** 5

Literature: Bibl. **183,** reprod. p.104

Collection: Silkeborg Museum, Dk

108 Untitled
(1939)
Canvas
61 × 61·2 cm
Inscribed upper right *Asger* and lower right *Asger J.*

Exhibitions: Bibl. **162,** 3; **164,** 3; **165,** 3; *Cobra*, Rotterdam, 1966, No. 137, reprod. p.74; *Cobra*, Louisiana, Dk, 1966, No.135

Literature: Bibl. **362,** reprod. plate 2

Collections: Robert Jacobsen, Copenhagen
Emil Gregersen, Aarhus, Dk
Børge Venge, Aarhus, Dk

Reproduced: Reprod. in colour, Fig.105

109 Untitled
1939
Plywood
27·2 × 16·5 cm
Inscribed on the reverse *Asger 39*
There is a painting from *c.*1938 on the reverse (not reproduced)

Collection: Vagn Ove Jorn, Silkeborg, Dk

110 Untitled
1939
Canvas glued to hardboard
36·5 × 26·7 cm
Inscribed lower right *Asger J.* and lower left *1939*

Related studies: An etching from 1939

Collection: J. Brock, Copenhagen

111 Daddy-Longlegs
Stankelben
1939
Canvas
85·3 × 60·2 cm
Inscribed lower left *Asger J. 39*

Exhibitions: Bibl. **138,** 10; **139,** 7

Literature: Bibl. **180,** reprod. p.(20)

Collection: Aage Damgaard, Herning, Dk

112 Untitled
(1939)
Cardboard
SM 39·8 × 21 cm
Inscribed towards upper right *Asger*

Exhibitions: Bibl. **16**

Literature: Bibl. **361,** reprod. p.(43)

Collection: Carlo Egelund, Copenhagen

Paris: 1939

Jorn's third visit to Paris was in 1939 and probably lasted from the beginning of May until the second half of August.

113 Spring
Printemps
(1939)
Plywood
10·5 × 7·3 cm

Related studies: A book illustration in *Pigen i ilden*, *Writings*, Bibl. **363,** No.13, p.(30)

Collection: Mrs Genia Richez, Paris
(from the artist)

114 The tortoise, II
La tortue
(1939)
Hessian glued to plywood
10 × 7·2 cm
Inscribed lower right *Asger 3(9)*. The second figure is indistinct

Related studies: A book illustration in *Pigen i ilden*, *Writings*, Bibl. **363,** No.13, p.(11)

Collection: Mrs Genia Richez, Paris
(from the artist)

115 I threw away the flower I loved so much
Je laisse tomber la fleur que j'ai tant aimé
1939 (May)
Canvas
65 × 80 cm
Inscribed lower right *Asger J. mai 39*. The French title is inscribed on the reverse, as also a repetition of the signature and date

Collection: Pierre Wemaëre, Versailles

116 Untitled
1939–40
Canvas
40 × 32·5 cm
Inscribed lower right *Asger 4(?)*. The second figure of the date is covered by the frame. Inscribed on the reverse *mai 1939, Asger*

Collections: Sixtus Thomsen, Aalborg, Dk
I. Aldal, Ranum, Dk

117 Untitled
1939
Canvas
42 × 31 cm
Inscribed upper right *Asger J. 39*

Auctions: Arne Bruun Rasmussen, Copenhagen, **204,** Mar 1967, No.198, reprod. p.45

Collections: Dam & Fønns Kunsthandel, Copenhagen
Mogens Leth, Westport, Connecticut, U.S.A.

118 The little Spanish girl who danced so beautifully
La petite fille espagnole qui dansait aussi beau [sic]
1939
Canvas
42·2 × 31·5 cm
Inscribed lower left *Asger J. 39* and on the reverse titled in French, as above, and signed *Asger 39, Paris*

Collection — Mrs Genia Richez, Paris (from the artist)

Reproduced — Reprod. in large format, Fig.123

119 The green beard
La barbe verte
1939 (May)
Canvas
50·2 × 60 cm
Inscribed upper left *Asger J. 39* and on the reverse *Asger J. mai 39*

Literature — Bibl. **183,** reprod. p.101; **398,** reprod. p.120

Related studies — An etching in *Occupations, Writings,* Bibl. **363,** No.144, 1

Collection — Silkeborg Museum, Dk

Reproduced — Reprod. in colour, Fig.26

120 Black eyes
Les yeux noirs
1939 (May)
Cardboard
14·2 × 18·3 cm
Inscribed lower right *Asger J. 39, 17/5* and on the reverse *Les yeux noirs, Asger*

Collection — Miss Geneviève Wemaëre, Versailles

121 Untitled
1939
Cardboard
18 × 22 cm
Inscribed lower right *Asger J. 39*

Exhibitions — Bibl. **165,** (b)

Collection — R. Dahlmann Olsen, Copenhagen

Reproduced — Reprod. in large format, Fig.124

122 That's that
C'est fait
1939 (May)
Canvas
24 × 31·5 cm
Inscribed upper left *Asger 15/5/39* and on the reverse *Asger, C'est fait*

Exhibitions — Bibl. **151,** 215

Collection — Kresten Krestensen, Copenhagen

123 Menacing train signals on the way to Versailles
Truende jærnbanesignaler paa vej til Versailles
1939
Canvas
59·2 × 60 cm
Inscribed lower right *Asger J. 39*

Exhibitions — Bibl. **162,** 6; **164,** 6; **165,** 6

Literature — Bibl. **183,** reprod. in colour, p.99; **361,** reprod. p.(20); **398** reprod. in colour, p.117

Collection — Silkeborg Museum, Dk

Note — The title is derived from the *Studio Book*

124 Untitled
(1939)
Silk
75 × 75 cm
Inscribed upper right *Asger*

Collection — Mrs Johanne Køster, Copenhagen

Note — This is a hand-painted composition on silk

125 Portrait of Genia
Portrait de Genia
1939
Canvas
46 × 38 cm
Inscribed upper right *Asger J. 39* and on the reverse *Portrait de Genia, Paris 39, Asger*

Related studies — A black and white lithographic illustration in *Jadefløjten, Writings,* Bibl. **363,** No.30, p.(3)

Collection — Mrs Genia Richez, Paris (from the artist)

Reproduced — Reprod. in colour, Fig.16

126 The flower eater
Blomsterspiseren
(*c.*1939)
Canvas nailed to plywood
55 × 45·5 cm

Literature — Bibl. **183,** reprod. p.100; **398,** reprod. p.119

Collections — Dr Erik Andreasen, Copenhagen
Silkeborg Museum, Dk

Denmark: 1939–1940

Jorn was back in Denmark before the outbreak of war in September 1939 and spent that winter in Copenhagen. During the spring he stayed for some weeks in Roskilde, about 20 miles from Copenhagen. His host in Roskilde was Dr Helge Kjems at the St Hans Mental Hospital, whose patients Jorn visited and studied. *Jeux nocturne* (Cat.161) is one of several paintings from Roskilde.

Address: Hyltebjerg Allé 29, Copenhagen

127 Untitled
(1939)
Canvas glued to plywood
SM 41·5 × 40·5 cm

Collections — Christian Rasmussen, Copenhagen
Kaj Bennedsen, Sdr Felding, Dk

128 Harisar head
Harisarhovede
(1940)
Canvas
SM 33 × 31·5 cm
Inscribed upper right *Asger*

Exhibitions: Bibl. **16,** 67

Literature: Bibl. **361,** reprod. p.(43)

Related studies: (i) A gouache drawing on cardboard, 1940, 31 × 24·3 cm, collection V. O. Jorn, Silkeborg, Dk
(ii) An etching, dated in pencil on the mount *1941* but possibly earlier, 8 × 7·5 cm, collection Silkeborg Museum, Dk, Inv. No.85:1958

Collections: Mrs Elna Fonnesbech Sandberg, Copenhagen
Kunstnernes Kunsthandel, Copenhagen
G. David Thompson, Pittsburgh, U.S.A.
Dr Erik Andreasen, Copenhagen

129 Untitled
(1940)
Canvas
44 × 53 cm

Collection: Mrs Esther Glendorf, Copenhagen (from the artist)

130 Untitled
1940
Canvas
65·2 × 53·2 cm
Inscribed on the reverse *Asger J. 40*

Collections: Viggo Rohde, Copenhagen (from the artist)
H. Kromayer, Copenhagen

131 Untitled
1940
Cardboard
49 × 62·5 cm
Inscribed lower right *Asger J. 40*

Collections: Robert Jacobsen, Copenhagen
Dr Erik Andreasen, Copenhagen
G. David Thompson, Pittsburgh, U.S.A.
Galerie Hybler, Copenhagen
Albert Lorentsen, Copenhagen

132 Man from Harisar
Harisarmand
(1939/40)
Canvas
99 × 73·5 cm

Exhibitions: Bibl. **14,** 124; **15,** 187; **162,** 2, reprod. p.(25); **164,** 2, reprod. p.(2); **165,** 2, reprod. p.2

Literature: Bibl. **182,** 135

Auctions: Bibl. **195,** 37

Related studies: A drawing, gouache on paper glued to board, 1940, SM 33·3 × 25 cm, collection Mrs Rigmor Hamberg, Gothenburg, Sweden

Collections: F. C. Boldsen, Copenhagen
Galerie Richard Henriksen, Copenhagen
Louisiana Foundation, Humlebæk, Dk

Reproduced: Reprod. in colour, Fig.27

133 Untitled
1940
Canvas
44·4 × 38·4 cm
Inscribed lower right *Asger J. 40*

Collections: Hans Hansen, Copenhagen
Niels Middelboe, Copenhagen

134 Untitled
1940
Canvas
59·5 × 73 cm
Inscribed lower left *Asger 40*

Collections: Thorkild Hansen, Copenhagen
Vagn Leger, Malmö, Sweden

Reproduced: Reprod. in large format, Fig.125

135 Untitled
(*c.*1940)
(?)Cardboard
SM 37 × 47 cm
Inscribed lower right *Asger J.*

Literature: Bibl. **243,** reprod. Fig.15

Collection: Formerly F. C. Boldsen, Copenhagen

Reproduced: Reprod. in large format, Fig.126

136 Untitled
1940
Canvas
66 × 83·5 cm
Inscribed lower right *Asger J. 40*

Exhibitions: Bibl. **78,** 55; **106,** 276

Literature: Bibl. **361,** reprod. p.(43)

Collection: Miss Ellen Olsen, Aalborg, Dk (from the artist)

137 Obtrusive creatures whose right to exist is proved by their existence
Paatrængende væsener, hvis existensberettigelse bevises ved deres existens
(1939/40)
Canvas
69·2 × 85·8 cm
On the reverse is an oil sketch

Exhibitions: Bibl. **11,** 117; **166,** 14

Literature: Bibl. **13,** reprod. p.3

Collections: Robert Jacobsen, Copenhagen
Mrs Inger Wørzner, Vejle, Dk

Reproduced: Reprod. in large format, Fig.127

138 Syttakromba
1940
Canvas
46 × 55 cm
Inscribed upper left *Asger J. 40* and on the reverse *Asger J. 40, Syttakromba*

Exhibitions: Bibl. **16; 94,** 55

Literature: Bibl. **233,** reprod. p.118

Auctions: Bibl. **196,** 51

Collections: Mrs Elna Fonnesbech Sandberg, Copenhagen
F. C. Boldsen, Copenhagen
Mrs Lissen Hansen, Copenhagen

139 Untitled
1940
Canvas
73·5 × 77·5 cm
Inscribed upper left *Asger J. 40*

Exhibitions Bibl. **94,** 56; **162,** 8; **164,** 8; **165,** 8

Literature Bibl. **183,** reprod. in colour, p.106; **398,** reprod. in colour, p.121

Collections Hans Jørgensen, Silkeborg, Dk
Silkeborg Museum, Dk

140 Untitled
(*c.*1940)
Canvas
59 × 63·2 cm
Inscribed on the reverse on the stretcher *Asger J.*

Literature **362,** reprod. plate 3

Collection Leon Levin, Copenhagen

141 Summer air
Sommerluft
1940
Canvas
101 × 85 cm
Inscribed lower left *Asger J. 40*

Exhibitions Bibl. **162,** 7; **164,** 7; **165,** 7

Collections Kunstnernes Kunsthandel, Copenhagen
Svend Hauberg, Copenhagen
J. Neubauer, Neuilly sur Seine, France
John Craven, Paris
Daniel Varenne, Paris
Claude Hersaint, Paris

Reproduced Reprod. in colour, Fig.40

142 Untitled
(1940)
Canvas
22 × 27 cm
Inscribed lower right *Asger J.*

Collection Jens Pedersen, Herning, Dk

143 Untitled
(1940)
Canvas
20·7 × 15·5 cm

Collections Kunstnernes Kunsthandel, Copenhagen
Bertil Jardorf, Copenhagen

144 Untitled
1940
Cardboard joined to hardboard
73 × 85 cm
Inscribed lower right *Asger J. 40*

Exhibitions Bibl. **155,** 34

Collections Mrs M. Brinking, Copenhagen
(from the artist)
Kunstnernes Kunsthandel, Copenhagen
Dr Paolo Marinotti, Milan

145 Untitled
(1940)
Cloth
85 × 65·3 cm
There is an inscription *A*/ ('A' and oblique stroke) lower right which is not genuine, but the painting itself has been accepted by the artist as genuine

Exhibitions Bibl. **165,** (f)

Collection Knud E. Nielsen, Copenhagen

146 Untitled
(1940)
Canvas
73 × 60 cm

Collections Hans Hansen, Copenhagen
Bent Alstrup, Copenhagen

147 Untitled
1940
Canvas
61 × 73·5 cm
Inscribed lower right *Asger J. 40*

Collection Mrs M. Brinking, Copenhagen
(from the artist)

Reproduced Reprod. in large format, Fig.128

148 Untitled
1940
Canvas
50 × 35·2 cm
Inscribed lower right *Asger J. 40*

Exhibitions Bibl. **139,** 10

Collection Dr Helge Kjems, Aarhus, Dk

Reproduced Reprod. in large format, Fig.129

149 Untitled
1940
Canvas
50·5 × 37·5 cm
Inscribed upper right *Asger J. 40*

Collection Birger Christensen, Copenhagen

150 Ulysses
1940
Canvas
45 × 39 cm
Inscribed towards lower right *Ulysses, Asger J-sen 40*

Exhibitions Bibl. **16,** 66; **139,** 9

Collection Dr Helge Kjems, Aarhus, Dk
(from the artist)

151 Untitled
(1940)
Canvas
115·5 × 58·5 cm
This painting is on the reverse of *Magic* (Cat.475)

Collection Kresten Krestensen, Copenhagen

152 The flower girl with the dark eyes
Blomsterpigen med de sorte øjne
1940
Cloth
94·7 × 30·5 cm
Inscribed lower right *Asger* and on the reverse *Asger J. 40*

Collection Mrs Edith Dam, Copenhagen
(from the artist)

153 Tearful eyes
Grædeøjne
(1940)
Canvas
73·5 × 60·3 cm
Inscribed upper left *Asger J.*

Exhibitions: Bibl. **33,** 39; **58,** 86

Literature: Bibl. **362,** reprod. plate 4

Related studies: (i) A gouache drawing with the title *Pige der græder* (Weeping girl), 1940, 36 × 26 cm, collection Kresten Krestensen, Copenhagen
(ii) A black and white lithograph, 19·5 × 23 cm, in *Jadefløjten* (The jade flute), *Writings*, Bibl. **363,** No.30, p.(14), and see Fig.12

Collections: Mrs Elna Fonnesbech Sandberg, Copenhagen
Valdemar Rohde, Copenhagen
Dr Erik Andreasen, Copenhagen
John Darell, Copenhagen
Private collection, Copenhagen

Reproduced: Reprod. in colour, Fig.11

154 Untitled
1940
Canvas
62 × 58 cm
Inscribed lower left *Asger J.*, (?) *april 40* and on the reverse *Asger J. 40*

Auctions: Bibl. **200,** 118

Related studies: A book illustration in Jørgen Nash *Leve livet*, Copenhagen, 1948, p.32

Collections: Dr Helge Kjems, Roskilde, Dk (from the artist)
Mrs Lissen Hansen, Copenhagen

155 Untitled
(1940)
Canvas
21 × 31·7 cm

Exhibitions: Bibl. **149,** 86; **150,** 86; **151,** 221

Collection: Kresten Krestensen, Copenhagen

156 Girl and bird
Pigen og fuglen
1940
Canvas
SM 44 × 69 cm
Inscribed lower right *Asger J. 40*

Exhibitions: Bibl. **16,** 61

Auctions: Bibl. **194,** 151; **207,** 193, reprod. p.21

Collections: Baron Flemming Lerche-Lerchenborg, Copenhagen
Palle Dige, Copenhagen

157 The girl with the bird
Pigen med fuglen
1940
Canvas
40·7 × 46·8 cm
Inscribed upper left *Asger 40*

Exhibitions: Bibl. **16,** 62; **18,** 40; **33,** 38; **139,** 11

Literature: Bibl. **232,** reprod. p.105; REFLEX, Amsterdam, I, 1948, reprod. p.5; **183,** reprod. p.35; **361,** reprod. p.(43)

Related studies: A pen drawing reprod. in Bibl. **241,** p.8

Collections: Mrs Elna Fonnesbech Sandberg, Copenhagen
Dr Hans Kjærholm, Aarhus, Dk

Reproduced: Reprod. in colour, Fig.39

158 The Chinese girl
Kineserpigen
(1940)
Canvas
51·2 × 36·3 cm

Exhibitions: Bibl. **16,** 59; **33,** 35; **90,** 71; **115,** 45; **135,** 1; **149,** 75; **150,** 85; **151,** 220

Collections: Mrs Elise Johansen, Copenhagen
Kresten Krestensen, Copenhagen

159 Untitled
(*c.*1940)
Canvas glued to plywood
39·3 × 31·8 cm

Collections: Robert Jacobsen, Copenhagen
Birger Christensen, Copenhagen

160 Nocturne
1939/40
Canvas
74·8 × 100 cm
Inscribed upper right *Asger J.* and on the reverse *Asger J., vinteren 1939–40*

Exhibitions: Bibl. **16,** 65; **17,** 99

Collections: Mrs Elna Fonnesbech Sandberg, Copenhagen
Kunstnernes Kunsthandel, Copenhagen
Michael Jardorf, Copenhagen

161 Night game
Jeux nocturne
1940
Canvas
104·3 × 170 cm
Inscribed towards upper right *Asger J. 40* and upper left *Jeux nocturne*. On the reverse there is a painting from 1937 (Cat.77)

Exhibitions: Bibl. **58,** 102; **139,** 8

Collections: Dr Helge Kjems, Aarhus, Dk
Dr Paolo Marinotti, Milan

Reproduced: Reprod. in colour, Fig.109

Denmark: Refsnæs. Summer 1940

Refsnæs is near Kalundborg on the north-west coast of Zealand. Jorn lived there during the summer and experimented with overlayered drawings (see chapter 2). On the basis of these experiments he painted Cat.174 and the related studies.

162 **The blue picture**
Det blaa billede
1940
Canvas
SM 83 × 100 cm

Exhibitions: Bibl. **14,** 123, reprod. p.15; **19,** reprod. p.9; **33,** 36; **46,** 44; **71,** 484; **94,** 53; **96,** 172

Literature: Bibl. **239,** reprod. p.281, Fig.3; **241,** reprod. p.61; **242,** reprod. p.38; **244,** reprod. p.371; **255,** reprod. p.(5); *Writings*, Bibl. **363,** No.91, reprod. p.11 and in colour on the back cover; **398,** reprod. in colour, facing p.48

Collections: Mrs Elna Fonnesbech Sandberg, Copenhagen
Formerly F. C. Boldsen, Copenhagen

Reproduced: Reprod. in colour, Fig.29

163 **Titania, I**
1940
Canvas
100 × 124·5 cm
Inscribed on the reverse *Asger J-sen 1940*

Exhibitions: Bibl. **14,** 121; **166,** 12

Collections: Sv. Hansen, Kunsthandel, Horsens, Dk
H. Schydt, Vejle, Dk

Reproduced: Reprod. in large format, Fig.130

164 **Untitled**
1940
Hardboard
34·5 × 24·5 cm
Inscribed lower left *Asger 40*

Exhibitions: Bibl. **139,** 15

Literature: Bibl. **180,** reprod. p.(21).

Collection: Aage Damgaard, Herning, Dk

165 **Untitled**
(1940)
Canvas glued to plywood
20·5 × 18 cm
Inscribed lower right *Asger J-*

Collections: Mrs Elna Fonnesbech Sandberg, Copenhagen
Børge Venge, Aarhus, Dk

166 **Untitled**
(1940)
Canvas
32·5 × 30·2 cm

Exhibitions: Bibl. **16; 149,** 80; **150,** 83; **151,** 218

Collections: Mrs Elna Fonnesbech Sandberg, Copenhagen
Kresten Krestensen, Copenhagen

167 **Untitled**
1940
Canvas glued to hardboard
30·5 × 39 cm
Inscribed lower right *Asger J.*

Collections: Robert Jacobsen, Denmark
Kunstnernes Kunsthandel, Copenhagen
Dansk Rammefabrik, Copenhagen

168 **Untitled**
(1940)
Canvas
32 × 21·7 cm
Inscribed upper left *Asger J.*

Exhibitions: Bibl. **163,** 47; **165,** (d)

Collections: Robert Jacobsen, Copenhagen
R. Dahlmann Olsen, Copenhagen

169 **The dodger**
Dagtyv
1940
Cardboard glued to hardboard
23·2 × 22·4 cm
Inscribed lower right *Asger J. 1940*

Auctions: Bibl. **200,** 121; **225,** 143

Collection: Jørgen Hansen, Copenhagen

170 **Untitled**
(1940)
Canvas
30·2 × 38 cm

Exhibitions: Bibl. **138,** 8; **139,** 17

Literature: Bibl. **180,** reprod. p.(20)

Collection: Aage Damgaard, Herning, Dk

171 **Untitled**
1940
Canvas
20·2 × 24·5 cm
Inscribed on the reverse *Asger J., Refsnæs 1940*

Exhibitions: Bibl. **165,** (c)

Collection: R. Dahlmann Olsen, Copenhagen

172 **Untitled**
1940
Canvas
32·5 × 21·6 cm
Inscribed lower right *Asger J. 40*

Exhibitions: Bibl. **163,** 48; **165,** (e)

Collections: Robert Jacobsen, Copenhagen
R. Dahlmann Olsen, Copenhagen

Reproduced: Reprod. in large format, Fig.131

173 **Untitled**
1940
Canvas glued to plywood
24·7 × 28 cm
Inscribed lower right *Asger J. 40*

Collection: P. V. Glob, Copenhagen
(from the artist)

174 Untitled
(1940)
Canvas
50 × 81 cm

Related studies	Cat.171, 172, 173 are detail studies for this painting
Collections	I. Chr. Sørensen, Copenhagen (from the artist) J. W. Larsen, Odense, Dk Fyns Stiftsmuseum, Odense, Dk
Note	This painting has been wrongly attributed to Richard Mortensen

175 Betty
1940
Canvas
59 × 70 cm
Inscribed on the reverse *Asger Jorn 1940, Betty*

Exhibitions	Bibl. **135,** 26
Auctions	Bibl. **204,** 182
Collection	Otto Frankild, Copenhagen

Denmark: 1940–1941

After returning from Refsnæs Jorn continued to live in Copenhagen. In May 1941 he exhibited twenty-three recent paintings in a mixed exhibition held at Bellevue near Copenhagen. His output from this period was prolific, but mostly in small format.

Address: Hyltebjerg Allé 29, Copenhagen

176 Untitled
(1940)
Canvas
30·5 × 20·5 cm
Inscribed lower left *Asger J. 40*(?). The second figure of the date is indistinct

Exhibitions	Bibl. **149,** 78; **150,** 82; **151,** 217
Collection	Kresten Krestensen, Copenhagen

177 Untitled
(*c.*1940)
Canvas glued to plywood
33 × 10·2 cm

Exhibitions	Bibl. **149,** 82; **150,** 87; **151,** 222
Collections	Mrs Elna Fonnesbech Sandberg, Copenhagen Kresten Krestensen, Copenhagen

178 Untitled
(1940)
Board
53·2 × 16 cm

Exhibitions	Bibl. **149,** 83; **150,** 88; **151,** 224
Collection	Kresten Krestensen, Copenhagen

179 Untitled
(1940)
Canvas
55 × 46 cm

Exhibitions	Bibl. **16,** (?)60
Literature	Bibl. **361,** p.(43)
Collections	Mrs Elna Fonnesbech Sandberg, Copenhagen Kunstnernes Kunsthandel, Copenhagen Alf Jensen, Faaborg, Dk

180 Untitled
(1940)
Canvas
31·5 × 23 cm

Exhibitions	Bibl. **149,** 81; **150,** 81; **151,** 216
Collection	Kresten Krestensen, Copenhagen

181 Untitled
(1940)
Hardboard
SM 27·5 × 22·5 cm

Collection	R. A. Augustinci, Paris

182 Untitled
(1940)
Canvas
39·2 × 34·3 cm
This is the reverse side of Cat.238

Collection	Christian Broundal, Vinderup, Dk

183 Untitled
(1940)
Canvas glued to hardboard
40 × 33 cm
Inscribed upper left *Asger Jorn*

Collections	Tokanten Kunsthandel, Copenhagen Poul Høymark, Odense, Dk

184 Untitled
(1940/41)
Canvas
50·4 × 39·5 cm

Collections	Galerie Hybler, Copenhagen Tage Nielsen, Copenhagen

185 Untitled
(1940)
Canvas
73 × 59 cm
Inscribed upper right *Jorn*

Exhibitions	Bibl. **138,** 11; **139,** 26, reprod. p.(8)
Auctions	Bibl. **195,** 40
Collections	F. C. Boldsen, Copenhagen Frode Folkvang, Holstebro, Dk

186 Untitled
(1940)
Canvas
SM 98·2 × 73 cm
This is on the reverse of a painting from 1944 (Cat.353)

Collection	Mrs Rigmor Hamberg, Gothenburg, Sweden

187 Small things
Smaating
(1940)
Canvas
85 × 100 cm

Exhibitions — Bibl. **15,** 188; **16; 58,** 81; **90,** 85, reprod. p.25; **102,** 12; **115,** 58, reprod. p.12; **124,** 36, reprod. p.4(c); **135,** 17; **149,** 101; **150,** 106; **151,** 254

Literature — Bibl. **261,** reprod. p.19; **270,** reprod. p.93; **383,** reprod. p.31; **398,** reprod. p.35

Collections — Mrs Elna Fonnesbech Sandberg, Copenhagen
Kresten Krestensen, Copenhagen

Reproduced — Reprod. in large format, Fig.132

188 Titania, II
1940/41
Canvas
120 × 115 cm
Inscribed lower centre *Asger J. 1940–41*

Exhibitions — Bibl. **17,** 98; **128,** 111; **157,** 75; **162,** 19; **164,** 9; **165,** 9

Literature — Bibl. **182,** 132

Collections — Hans Hansen, Aarhus, Dk
Dr Erik Andreasen, Copenhagen
Louisiana Foundation, Humlebæk, Dk

189 Toutou, II
1940
Canvas
73 × 60 cm
Inscribed upper right *Asger J. 40* and on the reverse *Asger J. 1940*

Exhibitions — Bibl. **16,** 68; **19,** 1

Literature — Bibl. **316,** reprod. p.734

Auctions — Bibl. **200,** 117

Collection — Lars Rostrup Boyesen, Copenhagen

Reproduced — Reprod. in colour, Fig.31

190 Spanish ballerina
Spansk danserinde
(1940)
Canvas
20·5 × 8·5 cm
Inscribed lower right *Asger*

Collections — Mrs Elna Fonnesbech Sandberg, Copenhagen
Kresten Krestensen, Copenhagen
Albert Lorentsen, Copenhagen

191 Untitled
1940
Hardboard
21·5 × 9·2 cm
Inscribed on the reverse *Asger J. 1940*

Exhibitions — Bibl. **16**

Collections — Mrs Elna Fonnesbech Sandberg, Copenhagen
Dr Hans Kjærholm, Aarhus, Dk

Reproduced — Reprod. in colour, Fig.46

192 Untitled
1940
Canvas
40·2 × 30·2 cm
Inscribed lower left *Asger J. 40* and on the reverse *Asger J-sen 1940*

Literature — Bibl. **183,** reprod. p.105

Collections — Mrs Elna Fonnesbech Sandberg, Copenhagen
Silkeborg Museum, Dk

193 Gilmalaya
(1940/41)
Canvas
67 × 60 cm
Inscribed upper right *Asger J.*

Literature — Bibl. **232,** reprod. p.106; **242,** reprod. p.40; *Writings*, Bibl. **363,** No.73, reprod. p.4

Collection — Karl Jensen, Fredericia, Dk (from the artist)

Reproduced — Reprod. in large format, Fig.133

194 Untitled
(1940)
Canvas
100 × 84 cm
Inscribed lower right *Asger J. 4*(?). The second figure is indistinct

Collections — Mrs Elna Fonnesbech Sandberg, Copenhagen
M. Schaefer, Aarhus, Dk

195 Untitled
(1940)
Cloth
28 × 39 cm

Exhibitions — Bibl. **16**

Collection — Dr W. Posborg-Petersen, Aarhus, Dk (from the artist)

196 Untitled
1941
Canvas
60 × 64 cm
Inscribed upper left *Asger 41*

Exhibitions — Bibl. **63,** 5

Collections — Mrs Elna Fonnesbech Sandberg, Copenhagen
Knud Langaa-Jensen, Faaborg, Dk

197 Untitled
(1941)
Cardboard glued to plywood
17·5 × 20·8 cm

Collection — Carlo Egelund, Copenhagen

198 Untitled
(1941)
Canvas
19 × 24·5 cm
Inscribed lower right indistinctly *Asg*(?) and on the reverse *Asger Jorn*

Exhibitions — Bibl. **149,** 79; **150,** 94; **151,** 233

Collection — Kresten Krestensen, Copenhagen

199 Untitled
(1941)
Hardboard
36 × 31·2 cm
Inscribed lower right, probably *Asger J. 41.*
The signature and date are indistinct

Auctions — Bibl. **226,** 176

Collection — Hans Drescher, Copenhagen

200 Untitled
(1941)
Paper glued to plywood
21 × 28 cm

Collection — Miss Birgitte D. Madsen, Aarhus, Dk

201 Untitled
(1941)
Canvas
26·2 × 22 cm

Collection — Mrs Inger Wørzner, Vejle, Dk
(from the artist)

202 Untitled
(1941)
Plywood
16 × 12·5 cm

Auctions — Bibl. **214,** 119

Collection — Holten Lange, Frederikssund, Dk

203 Untitled
(1940/41)
Cardboard
17 × 13·8 cm

Collection — Marinus Andersen, Copenhagen

204 Untitled
1941
Canvas glued to plywood
38·7 × 34·5 cm
Inscribed upper left *Asger J. 41*

Auctions — Bibl. **196,** 52

Collections — F. C. Boldsen, Copenhagen, Dk
Mrs Lissen Hansen, Copenhagen

205 Pulidorf composition
Pulidorf komposition
1941
Canvas
40·5 × 50·2 cm
Inscribed on the reverse *Asger J. 41, Pulidorf komposition*

Exhibitions — Bibl. **16,** (?)81

Collections — Hans Løfgren, Odder, Dk
Dr Hans Kjærholm, Aarhus, Dk

206 Untitled
(*c.*1941)
Canvas
26 × 19 cm
Inscribed lower centre *Asger J.*

Exhibitions — Bibl. **16; 165,** (g)

Collections — F. C. Boldsen, Copenhagen
V. O. Permild, Copenhagen

207 Hyprimut
1941
Canvas
39 × 27·2 cm
Inscribed lower right *Asger J.* and on the reverse *Asger J. 41, Hyprimut*

Exhibitions — Bibl. **18,** 39

Collection — Marinus Andersen, Copenhagen
(from the artist)

208 Untitled
1941
Canvas
28·5 × 38·5 cm
Inscribed on the reverse in pencil *Asger J. 41*

Collections — R. Dahlmann Olsen, Copenhagen
Dr Paolo Marinotti, Milan

209 Gurkalit
1941
Cloth
50·2 × 40 cm
Inscribed on the reverse *Asger J. 41*

Exhibitions — Bibl. **18,** 38

Collection — Søren Melson, Copenhagen

210 Untitled
(1941)
Canvas
38 × 50·8 cm

Auctions — Bibl. **220,** 114a (*hors cat.*)

Collection — Mrs Ellen Heiberg, Copenhagen

211 Untitled
1941
Hardboard
42·5 × 29·7 cm
Inscribed lower left *Asger J. 41*

Exhibitions — Bibl. **138,** 9; **139,** 18

Collection — Aage Damgaard, Herning, Dk

212 Untitled
(1940/41)
Canvas
43·2 × 62·3 cm

Auctions — Bibl. **195,** 39

Collections — F. C. Boldsen, Copenhagen
Holten Lange, Frederikssund, Dk

213 Untitled
1941
Hessian
24·5 × 32·5 cm
Inscribed on the reverse *Asger Jor(n) 1941*

Collection — C. W. Madsen, Ikast, Dk

214 Untitled
1941
Canvas
50·5 × 40·5 cm
Inscribed upper left *Asger J. 41*

Collections — Per Knudtzon, Copenhagen
(from the artist)
Galerie Birch, Copenhagen
Mrs Lilly Lauritzen, Copenhagen
Galerie Arne Juel, Copenhagen

215 Solodelo
(1941)
Canvas
25 × 35 cm
Inscribed on the reverse *Solodelo*

Collection — Mrs Anna Næsgaard, Copenhagen (from the artist)

216 Untitled
(1941)
Canvas
32 × 39·7 cm

Collection — Mrs Anna Næsgaard, Copenhagen (from the artist)

Denmark: Sebbersund. Summer 1941

Sebbersund is on the Limfjord in Jutland, west of Aalborg. Jorn has identified and grouped together, as shown in the following section, about a dozen pictures which were painted at Sebbersund during the summer.

217 Fantasy Fair
Fantasiens torveplads
(1941)
Canvas
100 × 85 cm

Exhibitions — Bibl. **46,** 45; **58,** 84; **71,** 485; **94,** 58

Literature — Bibl. **232,** reprod. p.107; **252,** reprod. p.237; **255,** reprod. p.(6); **361,** reprod. p.(46)

Collections — Mrs Elna Fonnesbech Sandberg, Copenhagen
Formerly F. C. Boldsen, Copenhagen

Reproduced — Reprod. in large format, Fig.134

218 Summer colours
Sommerfarver
1941
Canvas
85 × 100 cm
Inscribed lower right *A.J. 41*

Exhibitions — Bibl. **19,** 2; (?)**32,** 172; **50; 94,** 59; **115,** 46; **124,** 37; **126,** 3; **128,** 113; **130,** 27; **135,** (15); **149,** 84; **150,** 89; **151,** 225; **155,** 1; **162,** 9; **164,** 10; **165,** 10

Literature — Bibl. **394,** reprod. Fig.33

Related studies — A water-colour drawing from Sebbersund, 1941, 20·5 × 28 cm, reproduced in Bibl. **178,** p.73

Collection — Kresten Krestensen, Copenhagen

219 Phantom in Plop
Fantom i plop
1941
Hessian
85·5 × 100·2 cm
Inscribed lower right *Asger J. 41* and on the reverse *Asger Jørgensen 41*

Exhibitions — Bibl. **21,** reprod. p.(30)

Literature — Bibl. **235,** reprod. p.73; **242,** reprod. p.42; COBRA review, No.4, 1949, reprod. p.6

(continued)

Auctions — Bibl. **223,** 180a (*hors cat.*)

Collections — Mrs Anna Næsgaard, Copenhagen
Mrs H. Wium-Andersen, Herning, Dk
Torben Nielsen, Copenhagen

220 Untitled
(1941)
Canvas
SM 23·5 × 26·5 cm
Inscribed lower left *Asger J.*

Literature — Bibl. **232,** reprod. p.105

Collections — Kresten Krestensen, Copenhagen
Kunstnernes Kunsthandel, Copenhagen
Mrs Lissen Hansen, Copenhagen

221 Untitled
(1941)
Canvas
25·5 × 21 cm
On the reverse is another painting from the same period (Cat.222)

Collections — Jørgen Nash, Copenhagen
Nis Reinholdt, Vorgod, Dk

222 Untitled
(1941)
Canvas
25·5 × 21 cm
This painting is on the reverse of Cat.221

Collection — Nis Reinholdt, Vorgod, Dk

223 Untitled
(1941)
Canvas glued to hardboard
28·3 × 20·7 cm

Collections — J. W. Larsen, Odense, Dk
R. Dahlmann Olsen, Copenhagen
Dr Paolo Marinotti, Milan

224 Untitled
(1941)
Canvas
28 × 20·2 cm

Collection — P. V. Glob, Copenhagen (from the artist)

225 Untitled
(1941)
Canvas glued to insulite
22 × 26 cm

Collection — R. Dahlmann Olsen, Copenhagen

226 Untitled
(1941)
Canvas glued to hardboard
21·2 × 26 cm

Exhibitions — Bibl. **151,** 235

Collection — Kresten Krestensen, Copenhagen

227 Moonstruck
Maanesyge
1941–42
Plywood
19·2 × 23·5 cm
Inscribed lower left *Asger J.* and on the reverse *Asger J. Maanesyge 41–42*

Literature — Bibl. **183,** reprod. p.40

Collection — Dr Hans Kjærholm, Aarhus, Dk

228 Horses
Heste
1941/42
Canvas
90 × 100·5 cm
Inscribed upper right *Asger J.* and on the reverse *Asger J. 1941–42*

Exhibitions	Bibl. **94,** 57
Literature	Bibl. **178,** reprod. p.75; **275,** reprod. p.327
Auctions	Bibl. **198,** 85
Collections	Freiherr Herbert von Garvens Garvensburg, Bornholm, Dk Erling Koefoed, Copenhagen
Reproduced	Reprod. in colour, Fig.53

Copenhagen: Winter 1941–1942
Blackout Shutters

The six pictures in this group were painted on blackout shutters at the apartment of Marinus Andersen in Copenhagen during the winter of 1941/42. The shutters are made of insulating board.

Address: Hyltebjerg Allé 29, Copenhagen.

229 Shutter No.I
(1941)
Insulite
146·5 × 84·5 cm

Collection Marinus Andersen, Copenhagen (from the artist)

230 Shutter No.II
(1941)
Insulite
145·5 × 84·5 cm

Collection Marinus Andersen, Copenhagen (from the artist)

231 Shutter No.III
(1941)
Insulite
145·5 × 84·5 cm

Collection Marinus Andersen, Copenhagen (from the artist)

232 Shutter No.IV
(1941)
Insulite
145 × 84·5 cm

Collection Marinus Andersen, Copenhagen (from the artist)

233 Shutter No.V
(1941)
Insulite
144·5 × 85 cm

Collection Marinus Andersen, Copenhagen (from the artist)

234 Shutter No.VI
(1941)
Insulite
143 × 84·5 cm

Collection Marinus Andersen, Copenhagen (from the artist)

Copenhagen: 1941–1942

The period which this section is intended to cover is from the autumn of 1941 to the spring of 1942, but some of the paintings may in fact be slightly earlier or later than this.

Address: Hyltebjerg Allé 29, Copenhagen

235 Untitled
(1941)
Canvas
28 × 39 cm

Collection Mrs Anna Næsgaard, Copenhagen (from the artist)

236 Untitled
(1941)
Canvas
25·5 × 35·5 cm
Inscribed lower right *Asger J. 4*(?). The second figure is indistinct

Auctions	Bibl. **196,** 53
Collections	F. C. Boldsen, Copenhagen Poul Jørler, Copenhagen Leo Nissen, Copenhagen

237 Untitled
(1941)
Canvas
32·5 × 32·5 cm
Inscribed lower right *Asger J.*

Collection R. Dahlmann Olsen, Copenhagen

238 Untitled
1941
Canvas
39·2 × 34·3 cm
Inscribed upper right *Asger 41*
There is a painting from *c.*1940 on the reverse side (Cat.182)

Collection Christian Broundal, Vinderup, Dk

239 Untitled
(1941)
Canvas
26·4 × 24 cm

Collection Ole Reimer, Copenhagen (from the artist)

240 Untitled
(1941)
Canvas
25·8 × 38·4 cm
Inscribed lower right *Asger J.*

Collection Poul Vanghede, Copenhagen (from the artist)

241 **Untitled**
1941 (Christmas)
Plywood
13·2 × 15·5 cm
Inscribed on the reverse *Asger Jørgensen, Julen 1941*

Collection Marinus Andersen, Copenhagen (from the artist)

242 **Untitled**
1941 (Christmas)
Hardboard
21·5 × 9·2 cm
Inscribed on the reverse *Asger J., Julen 1941*

Collection Miss Ellen Olsen, Aalborg, Dk (from the artist)

243 **Untitled**
1942
Hessian
45 × 55 cm
Inscribed lower right and also on the reverse *Asger J. 42*

Collection Mrs Inger Wørzner, Vejle, Dk

244 **Untitled**
1942
Canvas
64 × 49 cm
Inscribed lower right *Asger J. 42*

Collections Dr Max Brammer, Aarhus, Dk
Christian Dam, Aarhus, Dk

245 **Untitled**
1942
Canvas
29 × 41·5 cm
Inscribed lower centre *Asger J.* and on the reverse *Asger J. 42*

Collection Mrs Inger Wørzner, Vejle, Dk

246 **Untitled**
1942
Canvas
25·7 × 24·5 cm
Inscribed on the reverse *Asger J. 42*

Collection Sven Tobiesen, Esbjerg, Dk

247 **Untitled**
1942
Hardboard
29·8 × 22·3 cm
Inscribed upper right *Asger J. 42*

Auctions Bibl. (?)**198,** 86; **222,** 148

Collections Freiherr Herbert von Garvens
Garvensburg, Bornholm, Dk
Mrs Karen Larsen, Copenhagen

248 **Untitled**
1942
Canvas
37 × 28·8 cm
Inscribed upper right *Asger J. 1942*

Collection Mrs Kirsten Lyngborg, Copenhagen (from the artist)

249 **Untitled**
(1942)
Canvas glued to cardboard
26·4 × 24 cm
Inscribed lower left *Asger J.*

Exhibitions Bibl. **123,** 75

Collection Peter Skafte, Kalundborg, Dk (from the artist)

250 **Untitled**
1942
Cardboard with a sandpaper border
23·5 × 22 cm
Inscribed lower right *Asger J. 42.* A dove and rose made of papier-mâché are glued to the sandpaper border on the left

Collection Marinus Andersen, Copenhagen (from the artist)

251 **Untitled**
(1942)
Canvas
25·4 × 35·4 cm

Collection Carlo Egelund, Copenhagen

252 **Untitled**
(1942)
Plywood
19·2 × 20·6 cm

Collection Carlo Egelund, Copenhagen (from the artist)

253 **The Three Graces**
De tre gratier
1942
Cardboard
47 × 65·5 cm
Inscribed upper left *Asger J. 42*

Exhibitions Bibl. **139,** 19; **142,** 79

Literature Bibl. **183,** reprod. in colour, p.109; **398,** reprod. in colour, facing p.122

Collections Max and Inger Wørzner, Vejle, Dk
Poul Borchsenius, Randers, Dk
Kunstnernes Kunsthandel, Copenhagen
Silkeborg Museum, Dk

254 **Untitled**
1942
Hessian
45 × 55 cm
Inscribed lower left *Asger J. 42*

Collection Mrs Anna Næsgaard, Copenhagen

255 **Untitled**
(1942)
Cardboard
17 × 14 cm

Collection Carlo Egelund, Copenhagen (from the artist)

256 **Akada**
(1942)
70 × 93 cm
Inscribed lower right *Asger J. 4*(?). The date is partly covered by the frame

Exhibitions Bibl. **25,** 163

Collections Michael Jardorf, Copenhagen
Kunstnernes Kunsthandel, Copenhagen
Dr Paolo Marinotti, Milan

257 Untitled
1942–44
Canvas
65·2 × 84 cm
Inscribed lower right *Asger J.* and on the reverse *Asger J. 44.* According to the artist this painting dates from 1942 but was probably painted upon again in 1944, which would account for the date on the back

Exhibitions Bibl. **149,** 91; **150,** 97; **151,** 239

Collection Kresten Krestensen, Copenhagen

Denmark: Nørre Lyngby. Summer 1942

Jorn and Ejler Bille stayed at Nørre Lyngby on the north-west coast of Jutland during the summer of 1942.

Address:
c/o Mrs Purkjær, Nørre Lyngby, Denmark

258 Four and three
Fire plus tre
1942
Oil on cardboard nailed to a stretcher
50·2 × 70 cm
Inscribed upper left *Asger J. 42* and on the reverse *Asger Jørgensen, Nørre Lyngby 1942*

Exhibitions Bibl. **142,** 81

Literature Bibl. **183,** reprod. p.107

Collections Max and Inger Wørzner, Vejle, Dk
Poul Borchsenius, Randers, Dk
Kunstnernes Kunsthandel, Copenhagen
Silkeborg Museum, Dk

259 Untitled
(1942)
Canvas
26·5 × 55·5 cm
Inscribed upper left *Asger J.*

Exhibitions Bibl. **139,** 13

Collection Christian Broundal, Vinderup, Dk

260 Untitled
(1942)
Canvas
31·3 × 41·2 cm

Exhibitions Bibl. **22**

Collections Pustervig Kunsthandel, Copenhagen
Carlo Egelund, Copenhagen

261 Untitled
(1942)
Canvas
24 × 33 cm

Auctions Bibl. **196,** 54

Collections F. C. Boldsen, Copenhagen
Dr Johannes Valeur, Copenhagen
Mrs K. Wissmann, Copenhagen

262 King of Hades
Konge i underverdenen
(1942)
Plywood
85 × 102 cm

Exhibitions Bibl. **33,** 44; **58,** 85; **90,** 84; **115,** 57; **126,** 2; **130** 26; **135,** 14; **149,** 110; **150,** 107; **151,** 256

Literature Bibl. **398,** reprod. p.39

Collections Mrs Elna Fonnesbech Sandberg, Copenhagen
Kresten Krestensen, Copenhagen

Reproduced Reprod. in colour, Fig.70

263 Untitled
1942
Canvas
80·5 × 100 cm
Inscribed lower right *Asger* and on the reverse *Asger Jørgensen 42*

Exhibitions Bibl. **58,** 101; **126,** 4; **165,** (h)

Literature Bibl. **252,** reprod. p.239; **361,** reprod. p.(46)

Collection R. Dahlmann Olsen, Copenhagen

Reproduced Reprod. in colour, Fig.47

264 Homage to Baudelaire
Til Baudelaire
1942
Canvas
82·3 × 96 cm
Inscribed lower right *Asger J.42* and on the reverse *Asger Jørgensen, Nørre Lyngby 1942* and a quotation in Danish of eight lines from Baudelaire's *Le confiteor de l'artiste*

Exhibitions Bibl. **139,** 20; **142,** 78, reprod. p.11; **146; 162,** 11; **164,** 11; **165,** 11

Collections Max and Inger Wørzner, Vejle, Dk
Poul Borchsenius, Randers, Dk
Kunstnernes Kunsthandel, Copenhagen
Galerie de Seine, Paris
John Craven, Paris
Galerie Benador, Geneva
Galerie Krugier, Geneva

265 Galiaga
(1942)
Canvas
80 × 100 cm
Inscribed lower right *Asger J. 42*(?). The date is indistinct

Exhibitions Bibl. **21,** 161

Collection Mrs Inger Wørzner, Vejle, Dk

266 Untitled
1942
Canvas
80 × 100 cm
Inscribed upper left *Asger J. 42*

Collection Mrs Inger Wørzner, Vejle, Dk

267 Untitled
1942
Hessian
55·5 × 70 cm
Inscribed on the reverse *Asger Jørgensen 42*

Auctions Bibl. **197,** 111

Collections Galerie Richard Henriksen, Copenhagen
Helmer Jørgensen, Copenhagen

268 **Untitled**
1942
Cardboard glued to plywood
52·7 × 66·5 cm
Inscribed lower left *Jorn* and on the reverse in pencil *Asger Jorn 1942*

Collection Mrs. Kirsten Lyngborg, Copenhagen (from the artist)

269 **Untitled**
1942
Canvas
32·5 × 34·5 cm
Inscribed lower left *Asger J. 42*

Collection Søren Thygesen, Ikast, Dk

270 **Untitled**
(1942)
Hardboard
SM 22·2 × 12·8 cm

Collection Carlo Egelund, Copenhagen (from the artist)

271 **Gof Lublu: Skull-face**
Gof Lublu, Skelethoved
1942–43
Hessian
80 × 110·5 cm
Inscribed upper left *Asger J. 43* and on the reverse *Asger J. 1942, Gof Lublu/Skelethoved*

Exhibitions Bibl. **25,** 158; **27,** 51; **28,** 46; **29,** 46

Collection Erik Ahlsén, Stockholm (from the artist)

Copenhagen: 1942

The paintings in this group are considered to be from the autumn and winter of 1942, when Jorn was living in Copenhagen after his return from Nørre Lyngby.

Address: Raadmandsgade 49, Copenhagen

272 **Untitled**
1942
Canvas glued to board
SM 35 × 26·7 cm
Inscribed upper left *Asger J. 42*

Collections Mrs Elna Fonnesbech Sandberg, Copenhagen
Mrs Rigmor Hamberg, Gothenburg, Dk

273 **Untitled**
(1942)
Hardboard
SM 29 × 25·2 cm
Inscribed upper left *Asger J.*

Collection R. A. Augustinci, Paris

274 **Untitled**
(1942)
Canvas
36·5 × 28 cm

Collections Knud Jensen, Aarhus, Dk
Kai Ginsborg, Copenhagen

275 **Untitled**
(1942)
Canvas glued to hardboard
32·5 × 26 cm

Auctions Bibl. **213,** 112

Collection Knud Bonde, Copenhagen

276 **Balzac**
(1942)
Canvas glued to plywood
37·2 × 31·2 cm
Inscribed lower left *As . . .* (the signature is partly over-painted)

Collection Leon Levin, Copenhagen

277 **Untitled**
(1942)
Canvas
25 × 23 cm

Exhibitions Bibl. **149,** 77; **150,** 95; **151,** 236

Collection Kresten Krestensen, Copenhagen

278 **Untitled**
1942
Canvas
37·7 × 30 cm
Inscribed upper right *Asger J. 1942*

Collection Mrs Kirsten Lyngborg, Copenhagen (from the artist)

279 **Untitled**
(1942)
Hardboard
9·5 × 7 cm

Collection Poul Høymark, Odense, Dk

280 **Untitled**
(1942)
Canvas
46·2 × 44·1 cm

Auctions Bibl. **221,** 109a

Collections Poul Henningsen, Copenhagen (from the artist)
Mrs Grete Kemp, Copenhagen
Henry Schmidt, Copenhagen
Private collection, Copenhagen

281 **Untitled**
(1942)
Hessian
55·5 × 70 cm

Collection Niels Macholm, Copenhagen (from the artist)

282 **Untitled**
*c.*1942
Cardboard
25 × 20 cm
Inscribed on the reverse *Asger, cirka 42*

Auctions Arne Bruun Rasmussen, Copenhagen, **195,** May 1966, No.349

Collection Private collection, Denmark

283 Untitled
(1942)
Canvas
70·4 × 84 cm
Inscribed lower right *Asger J.*

Collections: Galerie Birch, Copenhagen
Jørgen Berg, Copenhagen
Gustav Schmidt, Everdrup, Dk

284 Untitled
(1942)
Canvas
42·2 × 47 cm
Inscribed upper right *Asger J. 4*(?). The second figure is indistinct
On the reverse is a fragment of a larger painting

Literature: Bibl. **238**, reprod. p.173; **242**, reprod. p.44; COBRA review, No.4, 1949, reprod. p.6

Collection: Mrs Johanne Nielsen, Copenhagen

Reproduced: Reprod. in large format, Fig.135

285 Untitled
1942
Hardboard
30 × 22·5 cm
Inscribed upper left *Asger J. 42*

Collection: H. Salling-Mortensen, Aarhus, Dk

286 Untitled
1942
Hardboard
48 × 42 cm
Inscribed on the reverse *Asger Jorn 42*

Collections: I. Chr. Sørensen, Copenhagen
N. Chr. Nielsen, Copenhagen

287 Punt and Crick
Kik og Pusse
(1942)
Canvas
26·5 × 27·5 cm
Inscribed lower left *Asger J.*

Collection: Jens Sigsgård, Copenhagen

288 Feligrams
1942–43
Hardboard
72·5 × 62·2 cm
Inscribed upper right *Asger J. 43* and on the reverse *Asger J. 43, Feligrams*

Related studies: A coloured lithograph, reproduced in colour in HELHESTEN, Copenhagen, II, 5/6, Nov 1944, p.98

Collections: Søren Westergaard, Copenhagen
Svend Benning, Copenhagen
New Carlsberg Foundation, Copenhagen
Fyns Stiftsmuseum, Odense, Dk

Reproduced: Reprod. in colour, Fig.60

Copenhagen and Samsø: 1943

The chronology for 1943, as shown in this section, is largely arbitrary. There were no stylistic landmarks around which the pictures could be grouped. It was not even possible to identify the pictures which were painted on the island of Samsø during the summer. Only two of them (Cat.311 and 318) are definitely known to have been painted there, but there must have been many others. The summer visit, in a group that included Ejler and Agnete Bille, Robert Jacobsen, and Jørgen Nash, is believed to have lasted two or three months or even longer.

289 Untitled
(*c.*1943)
Hardboard
50·3 × 67 cm
Inscribed upper left *til Bodil fra Asger*

Collection: Mrs Bodil Paridon, Tårbæk, Dk
(from the artist)

290 Untitled
(1943)
Canvas
20·5 × 22·5 cm
Inscribed on the stretcher *Asger Jorn*. There is a frottage by Jorn on the reverse

Collections: Galerie Birch, Copenhagen
Walasse Ting, Paris
Pierre Alechinsky, Paris

291 Untitled
1943
Canvas
30 × 36 cm
Inscribed lower left *Asger J. 43* and on the reverse in pencil *Asger Jørgensen 1943*

Collections: W. Keppie, Odense, Dk
Galerie Birch, Copenhagen
R. Dahlmann Olsen, Copenhagen
Dr Paolo Marinotti, Milan

292 Untitled
(1943)
Canvas
25·5 × 35·5 cm
Inscribed upper right *Asger J.*

Collections: R. Dahlmann Olsen, Copenhagen
Alf Jensen, Faaborg, Dk

293 Untitled
(1943)
Plywood
49·5 × 52·5 cm
Inscribed lower left *Asger J. 4(3)*(?). The second figure of the date is indistinct

Exhibitions: Bibl. **139**, 21

Collections: Max and Inger Wørzner, Vejle, Dk
Poul Borchsenius, Randers, Dk
John Lefebre, New York

294 Untitled
(1943)
Canvas
34·8 × 32·5 cm
Inscribed upper right *Asger J.*

Collection Henry Schmidt, Copenhagen

295 Untitled
(1943)
Cardboard
41·7 × 29·7 cm

Collections Søren Westergaard, Copenhagen
Svend Hansen, Stubbekøbing, Falster, Dk
Weber Jørgensen, Veflinge, Fyn, Dk
Nis Reinholdt, Vorgod, Dk

296 Nuknik
1943
Canvas
90·3 × 71·2 cm
Inscribed on the reverse *Asger J. 43 Nuknik*

Exhibitions Bibl. **90,** 74; **102,** 11; **135,** (10); **149,** 90; **150,** 93; **151,** 232

Collection Kresten Krestensen, Copenhagen

297 Untitled
(1943)
Hardboard
47 × 27 cm
Inscribed on the reverse *Asger*

Exhibitions Bibl. **139,** 14

Collection Mrs Gudrun Plett, Silkeborg, Dk (from the artist)

298 Plunk-Trompe, II
1943
Hardboard
65·5 × 64 cm
Inscribed upper right *Asger J. 43* and on the reverse *Asger Jørgensen 43, Plunk-Trompe*

Exhibitions Bibl. **24,** 47; **26,** 42

Collection Helmer Lund-Hansen, Copenhagen (from the artist)

299 Untitled
1943
Hardboard
36 × 26 cm
Inscribed lower right *Asger J. 43*

Collections W. Keppie, Odense, Dk
Galerie Birch, Copenhagen
P. Moget, Port la Nouvelle, France

300 Untitled
1943
Canvas
100 × 73·8 cm
Inscribed upper left *Asger Jorn 43*

Collection Mrs Edith Dam, Copenhagen (from the artist)

301 Nunina
1943
Canvas
65 × 83·5 cm
Inscribed upper right *Asger J. 43*

Exhibitions Bibl. **165,** (i)

Auctions Bibl. **209,** 332, reprod. p.37

Collections Galerie Birch, Copenhagen
Knud E. Nielsen, Copenhagen

302 Gofs-Lygybri
1943
Canvas
83·8 × 100 cm
Inscribed upper right *Asger J. 43*

Exhibitions Bibl. **25,** 156; **27,** 52; **28,** 47; **29,** 47

Related studies An indian ink drawing, 14 × 11 cm, reproduced on the front cover of VILD HVEDE, Copenhagen, XIX, 6, Apr. 1945

Collection Mrs. Rigmor Hamberg, Gothenburg, Sweden

303 Lupiti
(1943)
Canvas
SM 55 × 93 cm

Exhibitions Bibl. **25,** 162

Auctions Bibl. **220,** 114, reprod. p.15

Collection Private collection, Denmark

304 Untitled
1943
Cloth
176 × 149·5 cm
Inscribed lower right *Asger J. 43*

Collection Mrs Kirsten Lyngborg, Copenhagen (from the artist)

305 Titio
(1943)
Canvas
84·2 × 100·2 cm
Inscribed on the reverse *Titio*

Exhibitions Bibl. **25,** 159

Collection Mrs Johanne Nielsen, Copenhagen

306 Untitled
(1943)
Plywood
130 × 145 cm
This is the reverse of a painting from 1945 (Cat.421)

Collection J. Frost Larsen, Copenhagen

307 Untitled
(1943)
Hardboard
51 × 41·5 cm
Inscribed lower right *Asger*. The rest of the inscription is illegible

Collection Henry Schmidt, Copenhagen

308 Untitled
(1943)
Canvas
84 × 100 cm

Collection Mrs Inger Wørzner, Vejle, Dk

309 Untitled
(1943)
Board
42 × 50·5 cm
Inscribed lower right *Asger Jorn* (in *c.*1961, after the photograph was taken)

Collections: Mrs M. Kaalund-Jørgensen, Lyngby, Dk
Edvard Brink, Copenhagen
Kunstnernes Kunsthandel, Copenhagen
Dansk Rammefabrik, Copenhagen

Note: This panel and the similar panel (Cat.310) were originally the two doors of a kitchen cupboard on which Jorn painted. These doors were dismounted and sold to a dealer who glued canvas to the reverse and edges of the panels. He also added false stretchers to give the impression of paintings on canvas

310 Untitled
(1943)
Board
41·5 × 50·5 cm

Auctions: Bibl. **214,** 118

Collections: Mrs M. Kaalund-Jørgensen, Copenhagen, Dk
Edvard Brink, Copenhagen
Tage Andersen, Copenhagen

Note: See note on Cat.309

311 Losko
1943
Plywood
50 × 54 cm
Inscribed upper left *Asger J. 43* and on the reverse *Asger Jørgensen, Samsø 1943, Losko*

Auctions: Bibl. **211,** 156, reprod. p.25

Collections: Otto Løn, Snejbjerg, Herning, Dk
Arne Sunde, Oslo

312 Untitled
1943
Canvas
75 × 100 cm
Inscribed upper right *Asger Jørgensen 43* and the same inscription on the reverse

Auctions: Bibl. **197,** 110

Collection: Jacob Paludan, Birkerød, Dk

313 Gofs-Kali
1943
Plywood
85 × 102 cm
Inscribed upper left *Asger J. 43*

Exhibitions: Bibl. **25,** 157; **58,** 92; **63,** 2; **135,** 16; **149,** 85; **150,** 90; **151,** 226

Collection: Kresten Krestensen, Copenhagen

314 Gofs Pops
1943
Canvas
83·5 × 100 cm
Inscribed upper right *Asger J. 43* and on the reverse in pencil on the stretcher *Asger Jørgensen*

Collection: Eyvin Andersen, Copenhagen

315 Fusko
1943
Cardboard
83 × 70 cm
Inscribed upper left *Asger J. 43* and on the reverse *Fusko*

Exhibitions: Bibl. **24,** 45; **26,** 40; **126,** 5; **149,** 89; **150,** 92; **151,** 231, reprod. in colour, facing p.44

Literature: Bibl. **394,** reprod. Fig.35; **398,** reprod. in colour, facing p.60

Collections: Christian Valentinussen, Copenhagen
Kresten Krestensen, Copenhagen

316 Libel
1943
Hardboard
63·5 × 64·5 cm
Inscribed upper centre *Asger Jørgensen 43* and on the reverse *Asger Jørgensen 43, Libel*

Exhibitions: Bibl. **24,** 46; **26,** 41

Collection: Helmer Lund-Hansen, Copenhagen (from the artist)

317 Untitled
1943
Plywood
28·7 × 44·5 cm
Inscribed upper left *Asger J. 43*

Collections: Dr Erna Lund, Copenhagen
Erik Mengel, Copenhagen

318 Untitled
1943 (summer)
Plywood
29 × 39 cm
Inscribed lower left in pencil *Asger J. 43*

Literature: Bibl. **241,** pp.62–3, describes the circumstances in which this picture was painted, i.e. after a violent attack of ear-ache while staying in Samsø

Collections: Otto Løn, Snejbjerg, Herning, Dk
Wölk Madsen, Copenhagen
Mrs K. Melchiorsen, Nykøbing/Mors, Dk

319 Untitled
(1943)
Plywood
56·3 × 90·5 cm

Collections: Thorkild Hansen, Copenhagen
Niels Macholm, Copenhagen

320 Summer
Sommer
(1943)
Cloth
84 × 67 cm

Exhibitions: Bibl. **139,** 22

Collections: Jugelsalen, Aarhus, Dk
Eigil Warrer, Aarhus, Dk

321 Untitled
(*c.*1943)
Canvas
50 × 66 cm

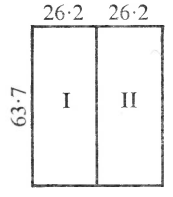
Exhibitions Bibl. **115,** 47; **151,** 223

Related studies A book illustration by Jorn on the cover of Jørgen Nash *Leve Livet*, Thaning & Appel, Copenhagen, 1948; see Fig. 191

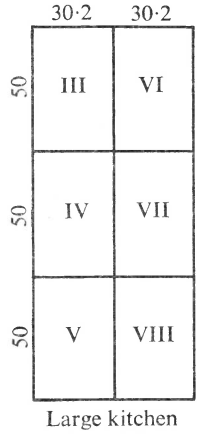
Collection Kresten Krestensen, Copenhagen

Denmark: Tibirke 1944

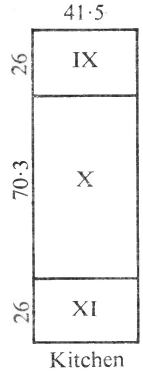
Jorn painted 14 door panels at the house of Mrs Elna Fonnesbech Sandberg at Tibirke near Copenhagen in the spring or summer of 1944. The panels have been given roman numbers to correspond with the four diagrams below, which are not drawn to scale. See also p.96, note 2.



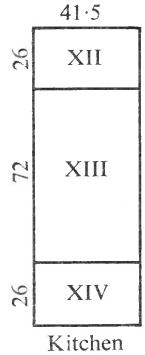
Small kitchen cupboard doors



Large kitchen cupboard doors



Kitchen door to hall



Kitchen door to sitting room

322 Tibirke: Panel No.I
(1944)
Board
63·7 × 26·2 cm

Exhibitions Bibl. **165,** (j)

Collection Mrs Mabel Madsen, Copenhagen

323 Tibirke: Panel No.II
(1944)
Board
63·7 × 26·2 cm

Exhibitions Bibl. **165,** (k)

Collection Mrs Mabel Madsen, Copenhagen

324 Tibirke: Panel No.III
(1944)
Board
50 × 30·2 cm

Collection Mrs Mabel Madsen, Copenhagen

325 Tibirke: Panel No.IV
(1944)
Board
50 × 30·2 cm

Collection Mrs Mabel Madsen, Copenhagen

326 Tibirke: Panel No.V
(1944)
Board
50 × 30·2 cm

Collection Mrs Mabel Madsen, Copenhagen

327 Tibirke: Panel No.VI
(1944)
Board
50 × 30·2 cm

Collection Mrs Mabel Madsen, Copenhagen

328 Tibirke: Panel No.VII
(1944)
Board
50 × 30·2 cm

Collection Mrs Mabel Madsen, Copenhagen

329 Tibirke: Panel No.VIII
(1944)
Board
50 × 30·2 cm

Collection Mrs Mabel Madsen, Copenhagen

330 Tibirke: Panel No.IX
(1944)
Board
26 × 41·5 cm

Collection Mrs Mabel Madsen, Copenhagen

331 Tibirke: Panel No.X
(1944)
Board
70·3 × 41·5 cm

Exhibitions Bibl. **165,** (1)

Collection Mrs Mabel Madsen, Copenhagen

332 Tibirke: Panel No.XI
(1944)
Board
26 × 41·5 cm

Collection Mrs Mabel Madsen, Copenhagen

333 Tibirke: Panel No.XII
(1944)
Board
26×41·5 cm

Literature — Reprod. in COBRA review, No.2, Mar 1949, p.(3); Bibl. **310,** reprod. p.133; **361,** reprod. p.(70)

Collection — Mrs Mabel Madsen, Copenhagen

334 Tibirke: Panel No.XIII
(1944)
Board
72×41·5 cm

Exhibitions — Bibl. **165,** (m)

Literature — Reprod. in COBRA review, No.2, Mar 1949, p.(3); Bibl. **310,** reprod. p.133; **361,** reprod. p.(70)

Collection — Mrs Mabel Madsen, Copenhagen

335 Tibirke: Panel No.XIV
(1944)
Board
26×41·5 cm

Literature — Reprod. in COBRA review, No.2, Mar 1949, p.(3); Bibl. **310,** reprod. p.133; **361,** reprod. p.(70)

Collection — Mrs Mabel Madsen, Copenhagen

Denmark: 1944

The 'Didaska' paintings belong to both 1944 and 1945 (occasionally also 1946). Only a few of them have 'Didaska' titles, but in others the typical 'Didaska' motifs can be recognized (see chapter 3). There is an overall similarity between the works produced in 1944 and 1945.

Address: Raadmandsgade 49, Copenhagen

336 Rifki flower blossoms
Rifki florblomster
1944
Canvas
80·5×100·5 cm
Inscribed lower left *Asger J.* and on the reverse *Asger Jørgensen, Rifki florblomster 1944*

Collections — Mr and Mrs Knud Petersen, Copenhagen
Børge Munch Nielsen, Copenhagen

Reproduced — Reprod. in large format, Fig.136

337 Untitled
1944
Insulite
34·5×44 cm
Inscribed left centre *Asger J. 44*

Collection — Randlev Pedersen, Silkeborg, Dk (from the artist)

338 Untitled
(1944)
Cloth
48·6×38·5 cm
Inscribed lower right *Jorn*

Collection — Mrs Kirsten Lyngborg, Copenhagen (from the artist)

339 Untitled
1943/44
Canvas
125·5×100·5 cm
Inscribed upper left *Asger Jørgensen 1943–44.*
A papier-mâché angel holding a wreath is glued to the canvas lower right

Exhibitions — Bibl. **32,** *hors cat.* or No.171, but in that case with wrong measurements; **165,** (n)

Literature — *Om forholdet mellem automatismen . . .*, *Writings*, Bibl. **363,** No.63, reprod. in colour (printed upside down), p.(49)

Collections — Aage Berg Kunsthandel, Copenhagen
Carl Rasmussen, Copenhagen

340 Untitled
(1944)
Canvas
81·8×110 cm

Exhibitions — Bibl. **139,** 32

Auctions — Bibl. **224,** 100, reprod. p.13

Collections — Mrs Ulla Birk, Randers, Dk
Peter Rasmussen, Copenhagen

341 Noah's Ark
1944
Canvas
78×100·5 cm
Inscribed lower right *Jorn 44*

Exhibitions — Bibl. **88,** 61; **94,** 62; **115,** 54; **149,** 99; **150,** 104; **151,** 252

Literature — Bibl. **398,** reprod. p.33

Collections — Poul Høymark, Odense, Dk
Kresten Krestensen, Copenhagen

342 Untitled
(1944)
Canvas
72·3×67·4 cm
This is on the reverse of a painting from *c.*1946 (Cat.460)

Collection — Poul Høymark, Odense, Dk

343 Untitled
1944
Canvas
30·3×21·3 cm
Inscribed on the reverse *Asger J. 44*

Collection — Niels Westergaard, Copenhagen

344 Untitled
(1944)
Hardboard
10·4×11·7 cm

Collections — Mrs Elna Fonnesbech Sandberg, Copenhagen
Palle Dige, Copenhagen

345 Courtship
Frieri
1944
Canvas
32·5 × 24·5 cm
Inscribed upper right *Asger J. 44*

Auctions — Bibl. **204,** 183a (*hors cat.*)

Collections — Kunstnernes Kunsthandel, Copenhagen
A. Daugaard Hansen, Copenhagen

346 Red vision
Røde syner
1944
Canvas
70 × 84 cm
Inscribed lower right *Asger J. 44* and on the reverse *Asger J. 44, Røde syner*

Exhibitions — Bibl. **54,** 86; **71,** 486; **75,** 74; **95a,** 1; **96,** 174

Literature — Bibl. **172,** 47; **174,** 4981; **252,** reprod. p.238; **255,** reprod. p.(7)

Collections — Tokanten Kunsthandel, Copenhagen
Mrs Elise Johansen, Copenhagen
The Royal Museum of Fine Arts, Copenhagen

347 Both worlds
To verdener
1944
Canvas
75 × 99 cm
Inscribed towards upper right *Asger J. 44*

Exhibitions — Bibl. **46,** 46; **71,** 488; **75,** 75; **94,** 63; **138,** 21; **139,** 25

Literature — LE SURRÉALISME RÉVOLUTIONNAIRE, Paris, No.1, Mar-Apr 1948, reprod. p.17

Collection — Einer Madsen, Silkeborg, Dk

Reproduced — Reprod. in large format, Fig.137

348 The troll and the birds
Trolden og fuglene
1944
Insulite
121·7 × 280·2 cm
Inscribed lower left *Asger Jorn 44*

Exhibitions — Bibl. **32,** *hors cat.*; **398,** reprod. p.122

Literature — Bibl. **183,** reprod. in colour, pp.102 and 103

Collection — Silkeborg Museum, Dk

Reproduced — Reprod. in large format, Fig.138

349 Untitled
(1944)
Canvas
54 × 64·2 cm
There is a painting from *c.*1937 on the reverse (Cat.73)

Collection — Mrs Inger Wørzner, Vejle, Dk

350 Sorcery
Trolderi
1944
Canvas
36·3 × 87·5 cm
Inscribed upper left *Asger J. 44* and on the stretcher *Trolderi 1944*

Exhibitions — Bibl. **58,** 96; **90,** 75; **115,** 48; **126,** 9; **135,** 4; **149,** 92; **150,** 96; **151,** 238

Literature — Bibl. **398,** reprod. p.27

Collections — Mrs Elna Fonnesbech Sandberg, Copenhagen (from the artist)
Kresten Krestensen, Copenhagen

351 Red village
Rød landsby
1944
Canvas
80 × 99·7 cm
Inscribed upper right *Asger J. 44*

Exhibitions — Bibl. **32,** 173, reprod. p.(15); **46,** 49; **71,** 487; **94,** 61

Literature — Bibl. **242,** reprod. p.46; **255,** reprod. p.(8)

Collections — Søren Westergaard, Copenhagen
Baron Flemming Lerche-Lerchenborg, Copenhagen

352 Witches' Sabbath
Heksesabbat
1944
Cloth
51 × 78 cm
Inscribed lower right *Asger J. 44*

Exhibitions — Bibl. **31,** 9

Collections — Thorkild Hansens Kunsthandel, Copenhagen
Hans Bording, Hørsholm, Dk

353 Untitled
1944
Canvas
73 × 98·2 cm
Inscribed lower right *Asger Jorn 44.* On the reverse is a painting from *c.*1940 (Cat.186)

Collections — Mrs Elna Fonnesbech Sandberg, Copenhagen
Mrs Rigmor Hamberg, Gothenburg, Sweden

354 Red witches
Røde hekse
1944
Hessian
74·5 × 114 cm
Inscribed upper left *Asger J-sen 44*

Exhibitions — Bibl. (?)**33,** 48; **120,** 98; **134,** 29

Collections — Mrs Elna Fonnesbech Sandberg, Copenhagen
J. W. Larsen, Odense, Dk
Fyns Stiftsmuseum, Odense, Dk

355 Untitled
1944
Canvas
64·8 × 69·2 cm
Inscribed in pencil upper left *Asger J. 44*

Collections — Mrs Elna Fonnesbech Sandberg, Copenhagen
V. Balslev, Copenhagen

356 Appeldorn
(1944)
Canvas
75 × 100 cm
Inscribed lower right *Jorn 44*(?). The date is indistinct

Exhibitions Bibl. **139,** 24

Auctions Bibl. **191,** 84; **224,** 101, reprod. p.15

Collections Thorkild Hansens Kunsthandel, Copenhagen
Mrs Ulla Birk, Randers, Dk
Peter Rasmussen, Copenhagen
Rolf Stenersen, Oslo
Robert Urbye, Oslo

357 Untitled
1944
Hardboard
59·6 × 99·5 cm
Inscribed upper left *Asger J. 44*

Collection Miss Kirsten Gad, Copenhagen (from the artist)

358 Untitled
1944
Canvas
43 × 35 cm
Inscribed upper left *Asger 44*

Exhibitions Bibl. **139,** 23

Collection Mrs Gudrun Plett, Silkeborg, Dk (from the artist)

359 Untitled
(1944)
Canvas glued to cardboard
32·4 × 28·2 cm

Collections Tokanten Kunsthandel, Copenhagen
Eyvind Christiansen, Copenhagen

360 Untitled
(1944)
Canvas glued to hardboard
32 × 28·5 cm
Inscribed upper right *Asger J.*

Collection Tore Ahlsén, Stockholm (from the artist)

361 Untitled
1944
Canvas
67·3 × 60·5 cm
Inscribed upper left *Asger Jorn 44*. On the reverse is a painting from *c.*1937 (Cat.72)

Collection 4. Maj-Kollegiet, Aarhus, Dk (from the artist)

362 Untitled
(1944)
Cloth
70 × 96 cm
Inscribed lower right *Jorn*

Collection Mrs Esther Nielsen, Copenhagen (from the artist)

363 Didaska, I
(1944)
Canvas
47 × 36·8 cm

Exhibitions Bibl. **139,** 38

Collection Dr Hans Kjærholm, Aarhus, Dk

364 Untitled
(1944)
Canvas
SM 81 × 93 cm

Auctions Bibl. **211,** 155, reprod. p.19

Collection Arne Sunde, Oslo

365 Mona Lisa
1944
Cloth
53·5 × 42 cm
Inscribed upper right *Asger J.* and lower right *Asger J. 44*

Exhibitions Bibl. **165,** (o)

Auctions Bibl. **212,** 177, reprod. p.33

Related studies An indian ink drawing, *c.*1944, SM 33 × 24 cm, collection Poul Borchsenius, Randers, Dk

Collections Mrs Ellen Heiberg, Copenhagen
John Darell, Copenhagen
Galerie Hybler, Copenhagen
Jørgen Maahr, Copenhagen

366 Untitled
(1944)
Canvas
35·7 × 27·8 cm

Collection Carlo Egelund, Copenhagen (from the artist)

367 Untitled
(1944)
Insulite
47 × 59·6 cm
Inscribed upper right *Jorn*

Collections Jørgen G. Iversen, Copenhagen
Kunstnernes Kunsthandel, Copenhagen
Birger Christensen, Copenhagen

368 Untitled
(1944)
Canvas
74·5 × 99·2 cm

Collection Mrs Inger Wørzner, Vejle, Dk

369 Untitled
(1944)
Canvas
99·2 × 72 cm
This picture is on the reverse of a painting from 1945 (Cat.416)

Collection Mrs Anna Næsgaard, Copenhagen

Denmark: 1945

The order in which the many paintings from this year have been placed is, to quote Jorn's own words, 'logical rather than chronological'. A relatively large number of paintings from 1945 are dated on the canvas, but their internal sequence has often been a matter of guesswork.

Address: Raadmandsgade 49, Copenhagen

370 Untitled
(1945)
Cloth
47·8 × 40·8 cm
Inscribed lower right *Jorn*

Collection — Mrs Kirsten Lyngborg, Copenhagen (from the artist)

371 Untitled
(1945)
Hardboard
9·5 × 7 cm

Collection — Miss H. Zylberberg, Paris (from the artist)

372 Little red boy
Lille rød dreng
1945
Canvas glued to plywood
26·2 × 19·8 cm
Inscribed lower right *Asger J. 45*

Literature — Bibl. **299,** reprod. Fig.52

Related studies — An untitled water-colour, *c.*1945, 7·5 × 4·5 cm, in the collection of Alf Jensen, Faaborg, Dk

Collection — Dr Hans Kjærholm, Aarhus, Dk

373 Untitled
1945
Canvas
19·5 × 31·2 cm
Inscribed towards lower right *Asger J. 45*

Collection — Miss Kirsten Gad, Copenhagen

374 Untitled
1945
Canvas glued to plywood
25·2 × 19·5 cm
Inscribed upper left *Asger 45*

Exhibitions — Bibl. **151,** 241

Collection — Kresten Krestensen, Copenhagen

375 Untitled
(1945)
Plywood
27 × 39 cm
Inscribed lower right *Jorn*

Collection — Mrs Kirsten Lyngborg, Copenhagen (from the artist)

376 Untitled
1945
Black lacquer and oil on paper and plywood
35·5 × 36·2 cm
Inscribed lower left *Asger J. 45*

Collection — Mrs Kirsten Lyngborg, Copenhagen (from the artist)

377 Untitled
1945
Cloth
41·8 × 30·5 cm
Inscribed upper left *Asger Jorn 45*

Collection — Mrs Kirsten Lyngborg, Copenhagen (from the artist)

378 Untitled
1945
Hardboard
35·7 × 26·8 cm
Inscribed lower right *Asger J. 45*

Collection — Henry Schmidt, Copenhagen

379 Yellow mask
Gul maske
(1945)
Canvas
70 × 56 cm
Inscribed lower right *Jorn*

Collections — Søren Westergaard, Copenhagen
Svend Benning, Copenhagen
Svend Hauberg, Copenhagen
Dansk Rammefabrik, Copenhagen

380 Didaska, III
1945
Canvas
43·2 × 31 cm
Inscribed lower right *Jorn 45*, *Didaska* and on the reverse *Jorn 45*

Collection — Bertil Jardorf, Copenhagen

381 Untitled
1945
Oil-based lithographic colours on paper glued to cardboard
44 × 57·8 cm
Inscribed lower right *Asger J. 45*

Auctions — Bibl. **205,** 120

Related studies — A coloured lithograph, 1944, 44 × 58 cm, collection of the Department of Prints, Royal Museum, Copenhagen, Inv. No.16090

Collection — Mrs Lissen Hansen, Copenhagen

382 Untitled
1945
Cloth
47·3 × 36·8 cm
Inscribed upper right *Asger Jorn 45*

Auctions — Bibl. **221,** 108, reprod. p.47

Collection — N. Richard Miller, Philadelphia, U.S.A.

383 Filidak
1945
Canvas
70 × 75 cm
Inscribed upper left *Asger J. 45* and on the reverse *Asger Jorn 1945–55* and on the stretcher *Filidak*

Exhibitions Bibl. **112,** *hors cat.*

Collections Frederik Dam, Copenhagen
Svend Gottlieb, Hillerød, Dk

Note The date on the reverse makes it seem likely that the picture was retouched in 1955

384 Didaska, IV
1945
Plywood
41·5 × 28·5 cm
Inscribed lower left *Asger J. 45* and on the reverse *Asger J. 45 Didaska*

Collections Mrs Grethe Funch, Randers, Dk
Carl Ægidius, Odense, Dk
Galerie Birch, Copenhagen

385 Didaska, II
(1945)
Hessian
70·2 × 55·5 cm

Exhibitions Bibl. **90,** 77; **115,** 50; **124,** 35; **126,** 10; **135,** 6; **149,** 95; **150,** 101; **151,** 246; **162,** 12; **164,** 12; **165,** 12

Literature Bibl. **255,** reprod. p.(9); **284,** reprod. p.60; **398,** reprod. p.29

Collection Kresten Krestensen, Copenhagen

386 Blue mask
Blå maske
(1945)
Plywood
81 × 64 cm
Inscribed upper left *Asger Jorn*

Exhibitions Bibl. **94,** 60; **115,** 61; **124,** 34; **126,** 6; **135,** 19; **149,** 97; **150,** 100; **151,** 244

Literature Bibl. **244,** reprod. p.(377)

Collections Poul Høymark, Odense, Dk
Kresten Krestensen, Copenhagen

387 Untitled
1945
Plywood
82 × 72 cm
Inscribed upper right *Asger Jorn 45*

Collections Niels Westergaard, Copenhagen (from the artist)
Galerie Henning Larsen, Copenhagen
Ole Palsby, Copenhagen

388 Untitled
(1945)
Cloth
47·8 × 37·5 cm
Inscribed upper left *Asger Jorn*

Collection Mrs Kirsten Lyngborg, Copenhagen (from the artist)

389 Landscape in Finkidong
Landskab fra Finkidong
1945
Canvas
158·6 × 116·2 cm
Inscribed lower right *Asger J. 45*

Exhibitions Bibl. **35,** 127; **58,** 99 or 100

Collection Mrs Johanne Nielsen, Copenhagen

390 Guganaga
1945
Plywood
142 × 127 cm
Inscribed towards upper left *Asger J. 45* and lower right *Asger J. 45* and on the reverse *Asger Jørgensen 43, Guganaga*, together with some lines in Danish, being a quotation from Thøger Larsen. In spite of the date 1943 on the reverse, the artist does not consider that the picture was painted in two sessions

Exhibitions Bibl. **35,** 126; **58,** 97

Collections Søren Westergaard, Copenhagen (from the artist)
Svend Benning, Copenhagen
New Carlsberg Foundation, Copenhagen
Aarhus Municipal Art Gallery, Dk

Reproduced Reprod. in large format, Fig.139

391 Untitled
(1945)
Cardboard nailed to plywood
74·5 × 52·2 cm

Exhibitions Bibl. (?)**37,** 126; **90,** 73; **126,** 11; **130,** 21; **135,** 3; **149,** 88; **150,** 116; **151,** 267; **158**

Literature Bibl. **255,** reprod. p.(10)

Auctions Arne Bruun Rasmussen, Copenhagen, **190,** March 1966, No.151, reprod. p.31

Collections Kresten Krestensen, Copenhagen
Anne and Erik Frølund, Copenhagen

392 Untitled
(1945)
Hardboard
48 × 33·5 cm
Inscribed lower right *Jorn*. This painting is on the reverse of a painting from 1946/47 (Cat.525)

Collection Mrs Kirsten Lyngborg, Copenhagen (from the artist)

393 Untitled
1945
Cloth
50·5 × 37 cm
Inscribed upper right *Asger Jorn 45*

Collection Jørgen Nash, Örkelljunga, Sweden (from the artist)

394 Didaska, V
1945
Canvas
46·8 × 35·5 cm
Inscribed upper left *Asger J. 45* and on the stretcher *Didaska*

Collections Kresten Krestensen, Copenhagen
Albert Lorentsen, Copenhagen

395 Didaska, VI
(1945)
Canvas
30·2 × 32·5 cm

Exhibitions: Bibl. **139,** 39

Collection: Dr Hans Kjærholm, Aarhus, Dk

396 Untitled
1945
Canvas
38·5 × 47·2 cm
Inscribed in pencil upper centre *Asger Jorn 45* and lower right *Asger Jorn 45*

Literature: Bibl. **347,** reprod. p.48

Related studies: A 'Didaska' water-colour in Bibl. **140,** 75, reprod. p.17; and in colour in chapter 3 of this book, see Fig.32

Collection: Erik Ahlsén, Stockholm (from the artist)

Reproduced: Reprod. in large format, Fig.140

397 Untitled
1945
Hardboard
7 × 9·5 cm
Inscribed lower left *Asger J. 45*

Collections: Mrs Elna Fonnesbech Sandberg, Copenhagen
Dr Hans Kjærholm, Aarhus, Dk

398 The soft-eyed flower of love
Kärleksblommen med de mjuke ögonen
1945
Canvas
37 × 47 cm
Inscribed lower left *Asger J. 45* and upper right *Asger Jorn 45*

Collection: Mrs Elisabeth Häggqvist, Stockholm

399 Untitled
(1945)
Canvas glued to cardboard
34·2 × 26·2 cm

Collections: Kresten Krestensen, Copenhagen
Mrs Irene de la Porte, Copenhagen

400 Untitled
(1945)
Canvas
25·5 × 23·3 cm

Related studies: A water-colour, dated 1944, 24 × 20 cm, collection Alf Jensen, Faaborg, Dk

Collections: Kresten Krestensen, Copenhagen
Miss Birte Scherf, Copenhagen
Albert Lorentsen, Copenhagen

401 Untitled
1945
Hardboard
20·5 × 38 cm
Inscribed upper left *Asger J. 45*

Exhibitions: Bibl. **151,** 240

Collection: Kresten Krestensen, Copenhagen

Reproduced: Reprod. in large format, Fig.141

402 Big Claus and Little Claus
Stor-Klas och Lill-Klas
(1945)
Canvas
14·3 × 28·5 cm
Inscribed upper left *Asger J. 4(5).* The second figure is indistinct

Literature: Bibl. **245,** reprod. p.61

Collection: Mrs Rigmor Hamberg, Gothenburg, Sweden (from the artist)

403 Untitled
(1945)
Cloth
50·7 × 68 cm

Exhibitions: Bibl. **72,** 27; **115,** 59; **126,** 13; **135,** 25; **149,** 98; **150,** 98; **151,** 242; **162,** 13; **164,** 13; **165,** 13

Literature: Bibl. **244,** reprod. p.376

Related studies: (i) A pencil drawing from 1945, *c.*29 × 45 cm, in the Silkeborg Museum, Dk, Inv. No.K147:1963
(ii) A black and white lithograph from 1945, 49·7 × 36 cm, published in a folder of eight lithographs (*8 litografier*) by I. Chr. Sørensen, Copenhagen

Collections: Poul Høymark, Odense, Dk
Kresten Krestensen, Copenhagen

404 Untitled
1945
Canvas
80 × 100 cm
Inscribed upper left *Asger 45*

Exhibitions: Bibl. **157,** 72; **162,** 14, reprod. p.(27); **164,** 14, reprod. p.(11); **165,** 14, reprod. p.11; *Cobra*, Rotterdam, 1966, No.141, reprod. p.75; *Cobra*, Louisiana, Dk, 1966, No.139

Literature: Bibl. **175,** 99; **353,** reprod. p.65; **182,** 130, reprod. in colour, p.9

Collections: Baron Flemming Lerche-Lerchenborg, Copenhagen
Louisiana Foundation, Humlebæk, Dk

405 Untitled
1945
Canvas
96·5 × 127 cm
Inscribed upper right *Asger J. 45*
This painting was originally on a cloth material (roller blind). The fabric was badly damaged and had to be restored. The restoration was carried out *c.*1964, when the painting was transferred onto canvas and given a new stretcher

Auctions: Arne Bruun Rasmussen, Copenhagen, **200,** 10–13 Oct 1966, No.229, reprod. in colour, p.73

Collections: Mrs Hegermann-Lindenkrone, Mønge per Helsinge, Dk
Poul Lunøe, Copenhagen
A. Arp Hansen, Copenhagen

Reproduced: Reprod. in colour, Fig.87

406 Untitled
1945
Canvas
70·5 × 75·2 cm
Inscribed lower right *Asger J. 45*

Exhibitions Bibl. **138,** 23; **139,** 29

Collections Einer Madsen, Silkeborg, Dk
John Lefebre, New York

407 The blue bird picture
Blåt fuglebillede
1945
Plywood
78 × 59·7 cm
Inscribed upper right *Asger Jorn 45*

Collection Poul Høymark, Odense, Dk

408 Untitled
1945
Canvas
77·5 × 100 cm
Inscribed lower right *Asger J. 45*

Collections Galerie Richard Henriksen, Copenhagen
Private collection, Copenhagen

409 Untitled
(1945)
Hessian
69·5 × 100 cm

Literature Bibl. **183,** reprod. in colour, p.112; **398,** reprod. in colour, facing p.72

Collection Silkeborg Museum, Dk

410 Red Indians
Indianerne
(1945)
Cloth
76·5 × 100·5 cm

Exhibitions Bibl. **60,** 31

Literature Bibl. **178,** reprod. p.77

Auctions Bibl. **193,** 108

Related studies A coloured lithograph, 50 × 36 cm, on the cover of a folder of lithographs called *8 litografier*, published by I. Chr. Sørensen, Copenhagen, 1945

Collection Erling Koefoed, Copenhagen

411 Untitled
1945
Canvas
76 × 91 cm
Inscribed upper left *Asger J. 45*

Exhibitions Bibl. **54,** 85, reprod. p.23

Collection Per Åke Friberg, Bjerred near Malmö, Sweden

412 Untitled
1945
Canvas
77·5 × 89 cm
Inscribed upper centre *Asger J. 45*

Collection Erik Ahlsén, Stockholm
(from the artist)

413 Tolitikuja
1945 (May)
Canvas
150 × 109·7 cm
Inscribed upper left *Asger J. 45, maj*

Exhibitions Bibl. **37,** 122, reprod. p.(49); *Cobra*, Rotterdam, 1966, No.144, reprod. in colour, p.75; *Cobra*, Louisiana, Dk, 1966, No.138, reprod. in colour, p.9

Literature Bibl. **255,** reprod. p.(11)

Related studies An etching of 1945, *Holitikuja* [*sic*], 15 × 13 cm, Silkeborg Museum, Dk, Inv. No.80:1958

Collections Søren Westergaard, Copenhagen (from the artist)
Svend Benning, Copenhagen
J. N. Streep, New York
Mrs E. Bendien, Amsterdam

Reproduced Reprod. in large format, Fig.142

Note The painting was originally on patterned sailcloth. It was transferred onto canvas, restored, and given a new stretcher at the workshop of W. C. J. Kock in Amsterdam in 1963–64

414 Summer games
Jeux d'été
(1945)
Canvas
77·7 × 90·5 cm

Exhibitions Bibl. (?)**46,** 51; **90,** 80; **115,** 53; **126,** 14; **128,** 114; **130,** 24; **135,** 12; **149,** 96; **150,** 99, reprod. p.13; **151,** 243

Collection Kresten Krestensen, Copenhagen

415 Untitled
(1945)
Canvas
55 × 69·3 cm

Collections Einer Madsen, Silkeborg, Dk
Mrs Grethe Ammundsen, Birkerød, Dk

416 Untitled
1945
Canvas
72 × 99·2 cm
Inscribed upper right *Asger Jorn 45*. On the reverse is a painting from *c.*1944 (Cat.369)

Exhibitions Bibl. **58,** 87

Auctions Bibl. **222,** 147a (*hors cat.*)

Collections Mrs Rigmor Hamberg, Gothenburg, Sweden
Mrs Elna Fonnesbech Sandberg, Copenhagen
Mrs Anna Næsgaard, Copenhagen

417 Blue picture
Blaa billede
1945
Canvas
77 × 100·5 cm
Inscribed towards lower left *Asger Jorn 45*

Exhibitions Bibl. **141,** 90

Literature Bibl. **255,** reprod. p.(13)

Collections Edvard Brink, Copenhagen
D. Engelsen, Herning, Dk

418 Untitled
(1945)
Canvas
78 × 88·5 cm
Inscribed upper right *Jorn* and lower left *Asger Jorn*

Exhibitions: Bibl. **58,** 94; **94,** *hors cat.*; **141,** 91

Collections: Mrs Elna Fonnesbech Sandberg, Copenhagen
Holger Jugel, Aarhus, Dk
F. W. Øberg-Pedersen, Aarhus, Dk

419 Night feast
Nattefesten
1945
Canvas
117 × 159·5 cm
Inscribed upper right *Asger Jorn 45*

Exhibitions: Bibl. **37,** 123; **45,** 46; (?)**47,** 30; **113,** 31; **138,** 22; **139,** 28; **162,** 15; **164,** 15; **165,** 15; *Cobra*, Rotterdam, 1966, No.139, reprod. p.74; *Cobra*, Louisiana, Dk, 1966, No.137

Collection: Einer Madsen, Silkeborg, Dk

420 Untitled
1945
Cardboard
SM 39·6 × 28·4 cm
Inscribed lower left *Asger Jorn 45*

Auctions: Bibl. **221,** 109

Collection: N. Richard Miller, Philadelphia, U.S.A.

421 Untitled
1945
Plywood
130 × 145 cm
Inscribed upper left *Asger J. 45*. On the reverse there is a painting from *c.*1943 (Cat. 306)

Exhibitions: Bibl. **50**; **61,** (1); **71,** 489

Collection: J. Frost Larsen, Copenhagen

Reproduced: Reprod. in colour, Fig.74

422 Portrait of Mrs Elna Fonnesbech Sandberg, II
1945
Canvas
SM 63·5 × 47·5 cm
Inscribed upper right *Asger J. 45*. On the reverse there is a painting from *c.*1936 (Cat. 59)

Related studies: (i) A pen drawing in the Tore Ahlsén collection, Stockholm
(ii) A black and white lithograph, 40·2 × 30·1 cm, made in only two copies, reprod. in Bibl. **362,** plate 13
(iii) An etching, 18·5 × 15·7 cm, in *Occupations*, Bibl., **363,** No.144, 20
(iv) A black and white lithograph in Jørgen Nash *Salvi Dylvo*, Copenhagen, 1945, p.(11)

Collections: Herman Igell, Stockholm
A. Besjakov, Copenhagen

Reproduced: Reprod. in large format, Fig.143

423 Untitled
(1945)
Canvas
68 × 53 cm

Related studies: An indian ink drawing reproduced in Jørgen Nash *Leve Livet*, Copenhagen, 1948, p.12 and in Christian Dotremont *Vues Laponie*, Paris, 1957, unpaginated

Collections: Dr Erik Andreasen, Copenhagen
G. David Thompson, Pittsburgh, U.S.A.
Dr Erik Andreasen, Copenhagen

424 Untitled
1945
Canvas
SM 177·5 × 122·5 cm
Inscribed lower right *Asger Jorn 45*

Collections: Mrs Elna Fonnesbech Sandberg, Copenhagen
Mrs Birte Weggerby, Copenhagen

425 A Didaska picture
Didaska-billede
1945
Canvas
99·3 × 76 cm
Inscribed upper left *Asger J. 45*

Exhibitions: Bibl. **58,** 91; **90,** 79; **115,** 52; **126,** 7; **128,** 112; **130,** 23; **135,** 9; **149,** 94; **150,** 102; **151,** 247; *Cobra*, Rotterdam, 1966, No.142, reprod. p.75; *Cobra*, Louisiana, Dk, 1966, No.140

Literature: Bibl. **247,** reprod. p.215; **250,** reprod. p.13; **255,** reprod. p.(12); **394,** Fig.37

Collections: Mrs Elna Fonnesbech Sandberg, Copenhagen (from the artist)
Kresten Krestensen, Copenhagen

426 Untitled
(1945)
Canvas
66 × 48·5 cm

Collection: Miss H. Zylberberg, Paris (from the artist)

427 Untitled
1945
Canvas
55·5 × 80·5 cm
Inscribed lower left *Asger Jorn 45*

Exhibitions: Bibl. **63,** 4; **66**; **139,** 30

Collections: Mrs Elna Fonnesbech Sandberg, Copenhagen
Jugelsalen, Aarhus, Dk
Eigil Warrer, Aarhus, Dk

428 Untitled
(1945)
Cardboard
46 × 38 cm

Collections: Mrs Kirsten Lyngborg, Copenhagen (from the artist)
Mrs Johanne Nielsen, Copenhagen

429 Untitled
1945
Canvas
69·7×49·5 cm
Inscribed lower right *Jorn 45*

Collection — Mrs Kirsten Lyngborg, Copenhagen (from the artist)

430 Untitled
1945
Canvas
46×53·2 cm
Inscribed lower right in pencil *Jorn 45*. This painting is on the reverse of a painting from *c.*1946 (Cat.457)

Collection — Mrs Kirsten Lyngborg, Copenhagen (from the artist)

431 Untitled
(1945)
Canvas
63×48 cm
On the reverse is a painting from *c.*1946 (Cat.436)

Collection — Miss Kirsten Gad, Copenhagen

432 Red trolls
Røde trolde
(1945)
Canvas
69×98 cm

Related studies — A black and white lithograph in Jørgen Nash *Salvi Dylvo*, Copenhagen, (1945), p.(7)

Collections — Holger Jugel, Aarhus, Dk
M. Schaefer, Aarhus, Dk
Gert Rasmussen, Aarhus, Dk

Reproduced — Reprod. in large format, Fig.144

1946 (i): Dragør

During the first few months of 1946 Jorn lived in Dragør near Copenhagen in a house which had been lent to him by his friend Robert Dahlmann Olsen. Here Jorn continued the process of 'finishing off old themes', as he has called it, and he began to experiment with the analysis of drawings (see chapter 4).

433 Untitled
(1946)
Canvas
66·5×96·2 cm

Exhibitions — Bibl. **166,** 13

Related studies — A lithographic illustration in Jørgen Nash *Salvi Dylvo*, Bibl. **363,** No.46, p.(16)

Collections — Sv. Hansen, Kunsthandel, Horsens, Dk
H. Schydt, Vejle, Dk

434 Dalarne
(1946)
Cloth
72×84 cm

Exhibitions — Bibl. **139,** 27

Collection — P.V. Glob, Copenhagen (from the artist)

435 Untitled
1946
Canvas
74×99 cm
Inscribed upper left *Jorn 46*
This painting is on the reverse of *Animated animals*, Cat.453

Collection — Erik Emmertsen, Copenhagen

436 Untitled
(1946)
Canvas
63×48 cm
On the reverse is a painting from *c.*1945 (Cat.431)

Exhibitions — Bibl. **94,** 65

Collection — Miss Kirsten Gad, Copenhagen

437 Untitled
1946
Canvas
83·2×70·1 cm
Inscribed lower right *Jorn 46*

Collection — Mrs Kirsten Lyngborg, Copenhagen (from the artist)

Reproduced — Reprod. in large format, Fig.145

438 Untitled
(1946)
Canvas
67×60 cm
Inscribed lower right *Asger Jorn*. The date is covered by the frame

Auctions — Bibl. **218,** 103, reprod. p.117

Collection — World House Gallery, New York

439 Untitled
1946
Canvas
60×67 cm
Inscribed upper right *Asger Jorn 1946*

Collections — Anker Ankersen, Silkeborg, Dk
Galerie Rudolf Westing, Odense, Dk

440 Untitled
1946
Hardboard
69·2×55·7 cm
Inscribed lower right *Jorn 46*

Auctions — Bibl. **208,** 113, reprod. p.13

Collection — Tage Andersen, Copenhagen

441 Sad mask
Bedrøvet maske
1946
Cardboard
39·8×27·6 cm
Inscribed lower right *Jorn 1946* and on the reverse *Bedrøvet maske, Jorn 1946*

Collection — Mrs Kirsten Lyngborg, Copenhagen (from the artist)

442 Untitled
1946
Plywood
49·5×44·5 cm
Inscribed lower left *Jorn* and lower right *46*

Collection — H. J. Sejrbo, Copenhagen (from the artist)

443 **Untitled**
1946
Oil on paper
34×28 cm
Inscribed lower right *Jorn 46*

Exhibitions Bibl. **143,**(1)

Collections Galerie Benador, Geneva
Galerie Krugier, Geneva
Mrs Leon Spierer, Geneva

444 **Untitled**
1946
Canvas
55·7×70·3 cm
Inscribed lower left *Asger Jorn 46*

Collection Bertil Jardorf, Copenhagen

445 **Untitled**
(1946)
Cardboard
25×53·5 cm

Collection Iwar Andersson, Stockholm
(from the artist)

446 **Trinititus**
(1946)
Hessian
69·3×100 cm

Exhibitions Bibl. **58,** 80; **90,** 83; **115,** 56; **126,** 12; **135,** 13; **151,** 266

Collections Mrs Elna Fonnesbech Sandberg, Copenhagen
Kresten Krestensen, Copenhagen

Reproduced Reprod. in large format, Fig.146

447 **Didaska, VII**
1946
Hessian
97·3×76·5 cm
Inscribed upper left *Jorn 46*

Exhibitions Bibl. **90,** 76; **115,** 49; **130,** 22; **135,** 5; **151,** 245; **155,** 3

Literature Bibl. **284,** reprod. p.60

Related studies A lithographic illustration in Jørgen Nash *Salvi Dylvo*, Bibl. **363,** No.46, p.(18)

Collection Kresten Krestensen, Copenhagen

448 **Dida**
(1946)
Hessian
101×69·5 cm

Exhibitions Bibl. **58,** 90; **90,** 78; **115,** 51; **135,** 7; **136,** 32; **149,** 93; **150,** 103; **151,** 248; **155,** 4

Literature Bibl. **361,** p.(47); **394,** Fig.36

Collections Mrs Elna Fonnesbech Sandberg, Copenhagen
Kresten Krestensen, Copenhagen

449 **Untitled**
1946
Cloth
103×77 cm
Inscribed lower right *Jorn 46*

Collection Mrs Laurent-Lund, Copenhagen
(from the artist)

450 **Untitled**
(1946)
Hessian
100×68·2 cm

Collection Ole Reimer, Copenhagen

1946 (ii): Orust and Stockholm

In the spring of 1946 Jorn travelled to Sweden and stayed for some weeks with the artist Nils Wedel on the island of Orust, near Gothenburg. From there he went to Stockholm.

451 **Untitled**
(1946)
Canvas
48·3×35·5 cm
On the reverse is an unfinished painting from *c.*1942 (not reproduced)

Collection Nils Wedel, Orust, Sweden
(from the artist)

452 **Untitled**
1946
Hardboard
12×9 cm
Inscribed lower right *Asger Jorn 46*

Collection Christian Valentinussen, Copenhagen
(from the artist)

453 **Animated animals**
Animaux animé(s)
(1946)
Canvas
74×99 cm
Inscribed lower centre *Animaux animé* [*sic*]. On the reverse is a painting from the same period, Cat.435

Exhibitions Bibl. **94,** 66

Auctions Bibl. **196,** 46

Collections F. C. Boldsen, Copenhagen
Erik Emmertsen, Copenhagen

454 **The red town on the hill**
Den röda staden på berget
1946
Plywood
84×85·2 cm
Inscribed lower right *A. Jorn 46*

Exhibitions Bibl. **129,** 24

Collection Mrs Rigmor Hamberg, Gothenburg, Sweden

455 **Untitled**
1946
Hardboard
63×48·5 cm
Inscribed lower left *Asger Jorn 46*

Collection Leif Reinius, Stockholm
(from the artist)

456 Untitled
1946
Canvas
100×75 cm
Inscribed lower left *Jorn 46*

Auctions — Bibl. **197,** 108, reprod. p.21

Collections — Kresten Krestensen, Copenhagen
Asbjørn Hansen, Nørresundby, Dk

457 Untitled
(1946)
Canvas
46×53 cm
On the reverse is a painting from 1945 (Cat. 430)

Collection — Mrs Kirsten Lyngborg, Copenhagen (from the artist)

458 Untitled
1946
Cloth
76·2×91·5 cm
Inscribed lower right *Asger Jorn 46*

Exhibitions — Bibl. **167**

Auctions — Bibl. **202,** 108

Collections — Helge Andersen, Fredrikssund, Dk
Holger Jugel, Aarhus, Dk

459 Untitled
(1946)
Plywood
55·5×49 cm
The reverse was used as a palette

Auctions — Bibl. **216,** 169, reprod. p.31

Collection — Robert Urbye, Oslo

460 Untitled
(1946)
Canvas
72·3×67·4 cm
Inscribed lower right *Asger Jorn* and dated indistinctly. On the reverse is a painting from *c.*1944 (Cat. 342)

Related studies — There is said to be a related etching, but this has not been found

Collection — Poul Høymark, Odense, Dk

461 Untitled
(1946)
(?)Hardboard
SM 32·5×24·5 cm
Inscribed lower left *Asger* (?) *Jorn*. The end of the signature is indistinct

Collection — Nils Wedel, Orust, Sweden (from the artist)

462 Untitled
(1946)
Cardboard
SM 37·7×23·8 cm

Collection — Nils Wedel, Orust, Sweden (from the artist)

463 Untitled
1946
Hardboard
86·5×67·5 cm
Inscribed lower left *Jorn 46*. On the reverse is a painting from 1935 (Cat. 38)

Collection — Mrs Kirsten Lyngborg, Copenhagen (from the artist)

464 Untitled
1946
Hardboard
SM 31·4×25·5 cm
Inscribed lower left *Asger Jorn 46*

Collection — Iwar Andersson, Stockholm (from the artist)

465 Untitled
1946
Canvas
53×42·5 cm
Inscribed upper left *Asger Jorn 46*

Collection — Stig Ålund, Stockhom (from the artist)

466 Lapp girl's bird
Lappflicks fågel
1946
Hardboard
20×17 cm
Inscribed lower right *Asger Jorn 46* and on the reverse in pencil *Lappflicks fågel*

Collection — Stig Ålund, Stockholm

467 Untitled
1946
Paper
27·8×33·8 cm
Inscribed lower centre *Jorn 46*

Collection — Mrs Kirsten Lyngborg, Copenhagen (from the artist)

468 Untitled
(1946)
Cardboard
23·6×17·6 cm
On the reverse the artist has inscribed a birthday dedication

Collection — Mrs Kirsten Lyngborg, Copenhagen (from the artist)

1946 (iii): Saxnäs

Jorn spent part of the summer of 1946 in Saxnäs, Swedish Lapland. It was here that he developed a new manner of painting, which arose out of the experiments with drawings from earlier in the year (see chapter 4). Several works of major importance are inscribed 'Saxnäs' and were painted entirely during the summer there. The biggest of them (Cat. 473) was shipped back to Denmark, while some of the smaller ones were taken to France.

Address:
Saxnäs, Marsfjällen, near Vilhelmina, Lapland

469 Untitled
1946
Hardboard
32·8×25 cm
Inscribed lower left *Jorn 46* and lower right *Saxnäs*

Collection — Nils Wedel, Orust, Sweden (from the artist)

470 Untitled
(1946)
Canvas
77×100 cm

Collection — Tore Ahlsén, Stockholm (from the artist)

471 Untitled
1946
Cardboard
46×37·7 cm
Inscribed lower right *Jorn 46*

Collection — Mrs Lisbeth Lindeberg, Stockholm (from the artist)

472 Untitled
(1946)
Canvas
47·5×37 cm
Inscribed upper left *Jorn*

Collection — Mrs A. M. Hansen, Espergærde, Dk

473 Saxnäs
1946
Hardboard
SM 153·5×123 cm
Inscribed lower left *Asger Jorn 46*

Literature — Bibl. **362,** reprod. in colour, plate 10

Related studies — A closely related but much smaller composition is Cat.474

Collection — Poul Høymark, Odense, Dk (from the artist)

Reproduced — Reprod. in colour, Fig.35

474 Untitled
(1946)
Hardboard
62·8×44·5 cm

Collection — Henry Schmidt, Copenhagen

475 Magic
Magi
(1946)
Canvas
115·5×58·5 cm
On the reverse is a painting from *c.*1940 (Cat.151)

Exhibitions — Bibl. **90,** 72; **130,** 20; **135,** 2; **145,** 21; **149,** 87; **150,** 91; **151,** 229, reprod. p.(108); **155,** 2; **162,** 10; **164,** 16; **165,** 16

Literature — Bibl. **394,** Fig.34

Collection — Kresten Krestensen, Copenhagen

476 Untitled
(1946)
Hardboard
152·5×121·5 cm
Inscribed lower right *Jorn*

Collection — Mrs Kirsten Lyngborg, Copenhagen (from the artist)

477 Summer night
Sommernat
1946
Canvas
92×66 cm
Inscribed upper left *Asger Jorn 46* and upper right *Saxnäs*

(continued)

Exhibitions — Bibl. **46,** 52 reprod. p.(16); **48,** reprod. p.(11); **58,** 88; **94,** 64; **138,** 12; **139,** 31

Literature — Bibl. **361,** reprod. p.(66)

Auctions — Bibl. **196,** 49

Related studies — A pen drawing from an unpublished set of page proofs, reprod. Fig.38

Collections — Mrs Elna Fonnesbech Sandberg, Copenhagen
F. C. Boldsen, Copenhagen
Frode Folkvang, Holstebro, Dk

Reproduced — Reprod. in colour, Fig.36

478 Untitled
1946
Canvas
90×70 cm
Inscribed on the stretcher in pencil *Asger J. 46*

Exhibitions — Bibl. **117**; **149,** 100; **150,** 105; **151,** 253

Collection — Kresten Krestensen, Copenhagen

1946 (iv): Paris, Nice, Amsterdam

Jorn reached Paris (via Stockholm) during the autumn of 1946. After a short stay in Paris, where some of his paintings were bought by Galerie Drouin, he went on to the south of France. From there he returned briefly to Paris and then travelled to Amsterdam. In Amsterdam he visited Constant, whom he had just met for the first time in Paris during the autumn. He returned home to Copenhagen before the end of the year.

479 Untitled
1946
Canvas
94·3×63 cm
Inscribed upper left *Jorn 46*

Literature — Bibl. **183,** reprod. p.108

Collection — Silkeborg Museum, Dk

Related studies — Fig.37

Reproduced — Reprod. in large format, Fig.147

480 Untitled
(1946)
Canvas
68·2×86·2 cm

Literature — Bibl. **183,** reprod. p.110; **398,** reprod. p.123

Collections — Galerie Drouin, Paris
Silkeborg Museum, Dk

Reproduced — Reprod. in large format, Fig.148

481 Untitled
1946
Canvas
78·5×64 cm
Inscribed upper right *Jorn 46, Nice*

Collection — Miss H. Zylberberg, Paris (from the artist)

482 Untitled
1946
Canvas
68·7×91·5 cm
Inscribed lower right *Jorn, Nice 46*

Collection Dr Paolo Marinotti, Milan

483 Untitled
1946
Canvas
65·5×100 cm
Inscribed upper left *Jorn 46*

Collection Miss H. Zylberberg, Paris (from the artist)

484 The Siren of Nice, I
La sirène de Nice
1946
Canvas
50×67 cm
Inscribed lower left *Asger Jorn*, (?)*Nike 46* and lower right *Sirène*

Exhibitions Bibl. **135,** 27

Auctions Bibl. **203,** 143

Related studies An untitled indian ink drawing, signed *Asger Jorn, Paris, 3 Oct 1946*, SM 24·3×31·9 cm, in the Silkeborg Museum, Dk, Inv. No.K166:1963

Collection Otto Frankild, Copenhagen

485 Untitled
1946
Hardboard
66·7×84·5 cm
Inscribed lower left *Jorn* and lower right *Nice 1946*

Collection Miss H. Zylberberg, Paris (from the artist)

486 Untitled
1946
Canvas
63·5×105·3 cm
Inscribed lower left *Jorn, Nice 46*

Literature Bibl. **334,** reprod. p.151

Collection Constant Nieuwenhuys, Amsterdam (from the artist)

487 Untitled
(1946/47)
Hessian
68·2×54·5 cm

Related studies A coloured lithograph, *c.*1947, 24·5×17·3 cm, reproduced as one of the front covers for the catalogue *Abstrakt kunst i Danmark* (Bibl. **46**), see Fig.188

Collection Kuno Bundgaard, Esbjerg, Dk

488 Untitled
(1946)
Parchment mounted on cardboard
33·8×27·8 cm

Collection Miss Ulrika Marseen, Holbæk, Dk (from the artist)

489 Untitled
1946
Cloth
38×48·5 cm
Inscribed lower right *Jorn 46*

Exhibitions Bibl. **111,** 48

Literature Bibl. **172,** 48

Collection Mrs Elise Johansen, Copenhagen (from the artist)

490 Untitled
1946
Hardboard
27·3×39 cm
Inscribed lower right *Jorn 46*

Collection Hans Jensen, Copenhagen

491 The Siren of Nice, II
La sirène de Nice
1946
Tracing paper glued to canvas
34×27·5 cm
Inscribed upper right *Asger J. 46* and lower left *Nice*

Collection Pierre Wemaëre, Versailles

Note This painting closely resembles a tapestry by Jorn and Wemaëre of the same title, reprod. in Bibl. **312,** 7

492 Untitled
(1946)
Canvas
69×60 cm

Collection Miss H. Zylberberg, Paris (from the artist)

493 Untitled
(1946)
Canvas
89×65 cm

Collection Miss H. Zylberberg, Paris (from the artist)

494 Untitled
1946
Paper
33·2×27 cm
Inscribed upper right *Jorn 46*

Collection Mrs Kirsten Lyngborg, Copenhagen (from the artist)

495 The juggler, I
Jongløren
1946
Board
44·5×27·5 cm
Inscribed lower right *Jorn 46*

Collection Poul Høymark, Odense, Dk

496 The juggler, II
Jongløren
1946
Cloth
42·8×30·5 cm
Inscribed lower right *Jorn 46*

Related studies (i) An indian ink drawing, 1945, 18·5×17·3 cm, Silkeborg Museum, Dk, Inv. No.507:1959
(ii) A crayon drawing, 1946, SM 34×27 cm, collection W. Mériot, Paris

Collection Poul Høymark, Odense, Dk

497 Untitled
(1946)
Greaseproof paper
33×28 cm

Collection Marinus Andersen, Copenhagen

498 Untitled
(*c.*1946)
Canvas
41×37 cm

Collection Carlo Egelund, Copenhagen

499 Untitled
1946
Canvas
24×22·5 cm
Inscribed upper left *Jorn 46*

Collection E. Perrel, Paris

500 The flower of Shiva
La fleur de Siva
(1946)
Oil on paper glued to hardboard
50×65 cm
Inscribed lower left *La fleur de Jiva.* The normal French spelling is either Çiva or Siva

Collection Miss H. Zylberberg, Paris (from the artist)

501 Untitled
(1946)
Paper glued to hardboard
50×64·8 cm

Collection Miss H. Zylberberg, Paris (from the artist)

502 Untitled
1946
Hessian
92·5×68·2 cm
Inscribed upper right *Jorn 46*

Collection Poul Høymark, Odense, Dk (from the artist)

Copenhagen: 1946–1947

Jorn spent the winter of 1946/47 in Copenhagen. In March he made a short tour to Gothenburg (Sweden) and Stockholm, in connection with an exhibition of Danish art which he had helped to organize.

Address: Raadmandsgade 49, Copenhagen

503 Untitled
(1946)
Canvas
25·4×35·5 cm
Inscribed lower right *Jorn*

Collection Mrs Kirsten Lyngborg, Copenhagen (from the artist)

504 Untitled
1946
Insulite
75×63 cm
Inscribed lower right *Jorn 46*

Collection J. and H. Ravn Jensen, Haderslev, Dk

505 Untitled
(*c.*1946)
Hardboard
58·7×48·3 cm

Collection Torben Jensen, Esbjerg, Dk

506 Untitled
1946
Canvas
30×27·2 cm
Inscribed lower right *Jorn* and lower left *46*

Literature Bibl. **179,** 73

Collection Mrs M. van Domselaer, Bergen, North Holland

507 Untitled
(1946/47)
Hardboard
93×55×80·5 cm
Inscribed lower right *Jorn 4*(?). The date is indistinct

Collection Mrs Kirsten Lyngborg, Copenhagen (from the artist)

Note The area from the right edge of this painting outwards has been filled up with a piece of insulite painted black, so that the picture is now rectangular. This change was made recently at the artist's suggestion. The photograph shows the original shape of the picture

508 Untitled
1947
Hardboard
47×60·9 cm
Inscribed upper left *Jorn 47*

Collection Jens Sigsgård, Copenhagen

509 Untitled
1947
Canvas
100×81 cm
Inscribed lower right *Jorn 47*

Collections Marcel Didi, Paris (from the artist)
Kunsthandel M. L. de Boer, Amsterdam
Paul Citroen, Wassenaar, Netherlands

Note This painting was made as a design for a tapestry

510 Angelus
(1946/47)
Canvas
135·5×120·5 cm
Inscribed lower centre *Angelus*

Collections Kunstnernes Kunsthandel, Copenhagen
Christian Poulsen, Copenhagen

Note This painting was a study for a tapestry which was not carried out

511 Untitled
1947
Canvas
58×72·5 cm
Inscribed on the reverse *Asger Jorn 1947*

Exhibitions Bibl. **155,** (18)

Literature Bibl. **394,** reprod. Fig.38

Collection Dr Paolo Marinotti, Milan

512 Untitled
(1947)
Canvas
91×63·2 cm

Collection Dr C. Christian Bage, Esbjerg, Dk

513 Untitled
1947
Cloth
70×56 cm
Inscribed upper right *Asger Jorn 47*

Collections Galerie Tapet og Kunst, Odense, Dk
Mrs Inge Ambjørn, Odense, Dk

514 Untitled
1947
Canvas
65×74 cm
Inscribed upper right *Jorn 47*

Collections Otto Hansen, Aarhus, Dk
Edith and Gunnar Christiansen, Randers, Dk

515 The Tree of Life
Livets træ
1947
Canvas
100·5×94·5 cm
Inscribed upper left *Jorn 47*

Exhibitions Bibl. **55,** 18 reprod. p.(2); **98,** 75(d); **112,** 34; **138,** 13; **139,** 33

Collections Frederik Dam, Copenhagen
Frode Folkvang, Holstebro, Dk

516 Untitled
(1946/47)
Hardboard
58×53 cm
This is on the reverse of a painting from *c.*1950, Cat.634

Collection Stephen Gilbert, Paris (from the artist)

517 Untitled
1947
Canvas
81×70 cm
Inscribed lower centre *Asger J. 1947*

Auctions Bibl. **223,** 180, reprod. p.47

Collections Mrs Kirsten Lyngborg, Copenhagen (from the artist)
Hans Drescher, Copenhagen
A. Daugaard-Jensen, Viborg, Dk

518 Untitled
(1947)
Hardboard
17·5×23·3 cm

Auctions Bibl. **213,** 113

Collections Galerie Christian Carstens, Copenhagen
Axel P. Nielsen, Copenhagen

519 Untitled
1947
Hardboard
22·6×28·3 cm
Inscribed lower right *Jorn 47*

Collection Stig Ålund, Stockholm (from the artist)

520 Untitled
(1947)
Plywood
39×26·9 cm
Inscribed lower centre *Jorn* and towards lower left *Jorn*

Collection Mrs Johanne Nielsen, Copenhagen

521 Untitled
1947
Canvas glued to cardboard
22·8×26·6 cm
Inscribed upper right *Jorn 47*

Collection Franz Bülow, Copenhagen

522 Untitled
(1947)
Oil and wax colour on hardboard
25·5×26·3 cm
Inscribed upper right *Jorn 4(7)(?)*. The second figure is indistinct

Collections R. Dahlmann Olsen, Copenhagen
Pierre Alechinsky, Paris

523 Untitled
1947
Plywood
32×25·2 cm
Inscribed lower left *47* and lower right *Asger J.*

Collections Mr. and Mrs. Knud Petersen Copenhagen
Børge Munch Nielsen, Copenhagen

524 Araba
1947
Plywood
39·8×29·3 cm
Inscribed upper right *Asger Jorn 47*

Literature Bibl. **398,** reprod. p.41

Collection Christian Larsen, Copenhagen

525 Untitled
(1946/47)
Hardboard
48×33·5 cm
Inscribed lower right *Jorn*. On the reverse is a painting from *c.*1945 (Cat. 392)

Collection Mrs Kirsten Lyngborg, Copenhagen (from the artist)

526 Untitled
1947
Canvas
97×96 cm
Inscribed lower right *Jorn 47*

Collections Galerie Richard Henriksen, Copenhagen
H. B. Ward, Copenhagen

527 Garden of Innocence, I
Lykkens have
(1946/47)
Hessian
99·5×128 cm
Inscribed lower right *Jorn 46* and on the reverse *Lykkens have, Jorn 46*. See note below

Exhibitions: Bibl. **54,** 88a; **129,** 23

Related studies: A water-colour and pencil drawing, 1947, SM 19·5×20·2 cm, collection Silkeborg Museum, Dk, Inv. No.K161: 1963. This drawing is related to the whole *Garden of Innocence* trilogy

Collections: Mrs Rigmor Hamberg, Gothenburg, Sweden (from the artist)
Galerie Rudolf Westing, Odense, Dk

Note: The date, signature, and title were inscribed by the artist in 1962. He now considers that the date should read 1947 instead of 1946. This is the first of a trilogy of paintings from shortly before Jorn left Denmark for France and Tunisia in 1947. See also chapter 20, p.121 and note

528 Garden of Innocence, II
Lykkens have
1947
Canvas
110·6×135·3 cm
Inscribed lower right *Asger Jorn 47*

Collection: Mrs Johanne Nielsen, Copenhagen (from the artist)

529 Garden of Innocence, III
Lykkens have
1947
Canvas
67×77 cm
Inscribed lower right *Asger Jorn 47*

Literature: Bibl. **255,** reprod. p.(14)

Collection: Miss Kirsten Gad, Copenhagen

Reproduced: Reprod. in colour, Fig.111

530 Untitled
1947
Cardboard
25×53·5 cm
Inscribed lower right *47* and on the reverse *Asger Jorn 47*

Collections: Jørgen Mågård, Silkeborg, Dk
Mrs Grethe Funch, Randers, Dk
Henry Schmidt, Copenhagen

531 Untitled
1947
Canvas glued to hardboard
SM 31·5×32·5 cm
Inscribed lower right *Asger*, with a dedication and *1947*

Collection: Dag Häggqvist, Stockholm

532 Falbo, I
1947
Canvas
99·5×66·8 cm
Inscribed upper right *Jorn 47*

Exhibitions: Bibl. **55,** 21

Collection: J. Frost Larsen, Copenhagen

533 Untitled
(1947/48)
Cardboard
44×38 cm
Inscribed lower right *Jorn 1948*. Dated by the artist as 1948 in error for 1947. The date was inscribed in 1962, see chapter 20

Collection: Mrs Kirsten Lyngborg, Copenhagen (from the artist)

534 Untitled
(1947/48)
Canvas
30×25·3 cm
Inscribed lower right *Jorn 1948*. Dated by the artist as 1948 in error for 1947. The date was inscribed in 1962, see chapter 20

Collection: Mrs Kirsten Lyngborg, Copenhagen (from the artist)

France, Belgium, Holland: 1947

Jorn was at Pinson l'Évêque in Normandy during the summer, working on tapestries with Pierre Wemaëre. On his way back to Denmark in October he stopped in Brussels and Amsterdam.

Address:
c/o Pierre Wemaëre, Pinson l'Évêque, Normandy, France

535 Untitled
(1947)
Canvas glued to hardboard
SM 59×73 cm

Collection: Jozef Istler, Prague (from the artist)

536 Untitled
1947
Canvas
81·5×100 cm
Inscribed upper left *Jorn 47*

Collection: Max Bucaille, Charenton, France

537 Untitled
1947
Canvas
44×59·2 cm
Inscribed upper right *Jorn 47*. The artist has inscribed a dedication on the reverse

Collection: W. Mériot, Paris (from the artist)

538 Untitled
1947
Canvas
17·2×13·3 cm
On the reverse the artist has inscribed a birthday dedication and the date *1947* (summer)

Collection: Mrs Kirsten Lyngborg, Copenhagen (from the artist)

539 Untitled
1947
Canvas
68×48 cm
Inscribed upper left *Jorn 47, P.W.*

Collection — Pierre Wemaëre, Versailles

Reproduced — Reprod. in large format, Fig.149

Note — This painting was a design for a tapestry, see Fig.45

540 Untitled
1947
Canvas
103×63·5 cm
Inscribed upper right *Jorn 47*

Collection — Noël Arnaud, Paris

541 Untitled
1947
Canvas
92×79 cm
Inscribed upper right *Jorn 47*

Collection — Per Åke Friberg, Bjerred near Malmö, Sweden

Note — This painting was a design for a tapestry

542 Untitled
(1947)
Hessian
24×19 cm

Collection — René Passeron, Paris

543 Toil and trouble
Trouble et double
1947
Canvas glued to another canvas
34·5×31 cm
Inscribed lower right *Jorn 47*

Collection — Noël Arnaud, Paris

544 Untitled
1947
Canvas
33×29 cm
Inscribed lower right *Jorn* and on the reverse *1947*

Exhibitions — Bibl. **143,** (2), reprod. p.(3)

Collections — Galerie Benador, Geneva
Dr C. A. Bouvier, Geneva

545 Untitled
(1947)
Canvas
44·3×33·8 cm

Auctions — Arne Bruun Rasmussen, Copenhagen, **200,** Oct 1966, No.230, reprod. p.75

Collection — The Royal Museum of Fine Arts, Copenhagen

546 Untitled
1947
Hessian
101×81 cm
Inscribed upper right *Jorn 47*

Exhibitions — Bibl. **51,** 555 or 556; **125**

Literature — Bibl. **333,** reprod. in colour p.56

Collection — Édouard Jaguer, Paris

Reproduced — Reprod. in colour, Fig.54

Tunisia: 1947–1948

Jorn lived with his family on the island of Djerba in Tunisia for about six months: probably from November 1947 until May 1948.

547 Untitled
(1947/48)
67·5×100 cm
Inscribed upper left *Jorn*

Exhibitions — Bibl. **60,** 28

Collection — Mrs Esther Glendorf, Copenhagen (from the artist)

548 Untitled
1947
Canvas
42×35·5 cm
Inscribed lower right *Jorn 47*

Auctions — Bibl. **215,** 67, reprod. p. 29

Collection — Jørgen Delcomyn-Thomsen, Copenhagen

549 The good beast Falbo
Det gode dyr Falbo
1948
Canvas
104·7×66·2 cm
Inscribed lower right *Jorn 48*

Related studies — An etching from 1945 in *Occupations, Writings*, Bibl. **363,** No.144, 16

Collection — Mrs Johanne Nielsen, Copenhagen

550 Untitled
1948
Canvas
43·7×42·2 cm
Inscribed lower right *Jorn 48*

Collection — Mrs Kirsten Lyngborg, Copenhagen (from the artist)

551 Untitled
(1948)
Canvas
74×60 cm

Collection — R. W. Peyrath, Copenhagen

552 Untitled
(1948)
Hessian
100×95 cm
Inscribed lower right *Jorn 48*(?). The date is indistinct

Exhibitions — Bibl. **138,** 26; **139,** 69; *Cobra*, Rotterdam, 1966, No.145, reprod. p.75; *Cobra*, Louisiana, Dk, 1966, No.143, reprod. p.8

Collection — Einer Madsen, Silkeborg, Dk

553 Untitled
1948
Canvas
135×105 cm
Inscribed lower right *Jorn 48, Djerba*

Collection — Jørgen Lund, Villeneuve, France

554 Untitled
1948
Hessian
59·5×44·7 cm
Inscribed lower left *Asger Jorn* and lower right *Djerba 48*

Literature — Bibl. **183,** reprod. p.111; **398,** reprod. p.124

Collections — Hans Jørgensen, Silkeborg, Dk
Silkeborg Museum, Dk

555 Gulf of Gabes
Gabes Bugt
1948
Hessian
135×103 cm
Inscribed upper left *Jorn* and lower left *Djerba 48*

Exhibitions — Bibl. **60,** 26; **68,** 63; **94,** 69

Collection — Holger Heimburger, Copenhagen (from the artist)

Reproduced — Reprod. in large format. Fig.150

556 Automolok
1948
Hessian
99·5×80 cm
Inscribed towards upper left *Asger Jorn 48*

Exhibitions — Bibl. **55,** 17, reprod. p.(3); **61,** (2); **68,** 64; **94,** 67

Literature — Reprod. in COBRA review, Copenhagen, No.1, 1949, p.3; Bibl. **255,** reprod. p.(15)

Collection — Marinus Andersen, Copenhagen (from the artist)

Reproduced — Reprod. in colour, Fig.44

557 Untitled
(1947/48)
Canvas
59·7×45·5 cm
There is a faint and illegible inscription lower right

Collection — Professor H. Arbman, Lund, Sweden (from the artist)

558 The face of the earth
Jordens ansigt
1948
Hessian
74×59 cm
Inscribed upper right *Jorn 48* and on the reverse *Djerba 1948, Jordens ansigt*

Exhibitions — Bibl. **55,** 16; **68,** 66; **129,** 25

Collections — Galerie Birch, Copenhagen
Mrs Rigmor Hamberg, Gothenburg, Sweden
Galerie Moderne, Silkeborg, Dk
Dr Hans Kjærholm, Aarhus, Dk

Reproduced — Reprod. in large format, Fig.151

559 Mooncattle in Djerba
Måneokser i Djerba
1948
Canvas
60·5×50·5 cm
Inscribed lower left *Jorn 48*

Exhibitions — Bibl. **58,** 103, reprod. p.12; **139,** 40

Collection — P. V. Glob, Copenhagen (from the artist)

560 Untitled
(1948)
Canvas
43·8×51·2 cm

Exhibitions — Bibl. **52**

Collections — Galerie Breteau, Paris (from the artist)
Victor Brockdorff, Copenhagen

561 Untitled
1948
Canvas
53·2×65 cm
Inscribed lower right *Jorn, Djerba 1948*

Exhibitions — Bibl. **55,** 1

Auctions — Bibl. **190,** 49

Collection — Erik Mengel, Copenhagen

Reproduced — Reprod. in large format, Fig.152

562 Untitled
1948
Canvas
50×60 cm
Inscribed lower left *Jorn 48* and lower right *Djerba*

Exhibitions — Bibl. **55,** 15; **68,** 67

Collections — Galerie Birch, Copenhagen
Mrs Rigmor Hamberg, Gothenburg, Sweden

563 Together but not content
1948
Canvas
54×45 cm
Inscribed lower left *Jorn 48*

Exhibitions — Bibl. **55,** 10; **68,** 65; **129,** 26; *Cobra,* Rotterdam, 1966, No.147, reprod. p.76; *Cobra,* Louisiana, Dk, 1966, No.145

Collections — Galerie Birch, Copenhagen
Mrs Rigmor Hamberg, Gothenburg, Sweden
Dr Hans Kjærholm, Aarhus, Dk
Galerie Moderne, Silkeborg, Dk
John Valentin Madsen, Billund, Dk

Reproduced — Reprod. in large format, Fig.153

564 Untitled
(1948)
Hessian
28·3×20·7 cm

Collection — Ole Jorn, Silkeborg, Dk.

565 Sphinx
(1947/48)
Cardboard
29×22·3 cm
Inscribed on the reverse *Asger Jorn, Djerba* and titled in French

Collection — W. Mériot, Paris

566 Untitled
1948
Canvas
32·3×22·7 cm
Inscribed upper right *Asger Jorn 48*

Collections Geert van Bruaene, Brussels
Pierre Alechinsky, Paris

567 Untitled
1948
Canvas
46×38 cm
Inscribed upper left *Djerba* and upper right *Jorn 48*

Collection Dr Poul Riis, Copenhagen

Reproduced Reprod. in large format, Fig.154

568 Untitled
1948
Canvas glued to hardboard
21·8×24 cm
Inscribed lower right *Djerba 1948, Jorn*

Collection Claus Jorn, Copenhagen
(from the artist)

569 Djerba
1948
Canvas
65×55 cm
Inscribed upper left *Djerba* and upper right *Jorn* and lower right *1948*

Exhibitions Bibl. **55,** (?)1, reprod. p.(6); **94,** 68

Literature *Writings*, Bibl. **363,** No.91, reprod. p.10

Collection Mrs Kirsten Lyngborg, Copenhagen
(from the artist)

Reproduced Reprod. in large format, Fig.155

570 Untitled
(1948)
Canvas
27·2×25·3 cm

Collection Mrs Hanne Finsen, Copenhagen

571 Untitled
1948
Canvas glued to cardboard
28×24 cm
Inscribed lower right *Jorn* and upper right *48*

Auctions Bibl. **208,** 115; **210,** 129

Related studies A pen drawing in the Silkeborg Museum, Dk, Inv. No.584:1959

Collections Kunstnernes Kunsthandel, Copenhagen
Christian Dybdal, Copenhagen
Galerie Birch, Copenhagen
G. Helskov-Mortensen, Copenhagen

572 Untitled
1948
Oil and water-colour on cardboard
53·5×42·2 cm
Inscribed lower right *Jorn 1948*

Collection Mrs Kirsten Lyngborg, Copenhagen
(from the artist)

573 The rainmaker
Le pluviogêne
1948
Canvas
26·7×22·2 cm
Inscribed upper left *Jorn* and upper right *48* and on the stretcher *Le pluviogêne, Asger Jorn*

Collection Adam Trier, Virum, Dk

574 Untitled
(1948)
Canvas
45×40 cm

Collection Carlo Egelund, Copenhagen
(from the artist)

575 The two fish and the hand of Fatima
Les deux poissons et la main de Fatima
1948
Canvas
80×50·2 cm
Inscribed lower left *Jorn 1948*

Collection Johannes Glavind, Copenhagen

576 Untitled
1948
Canvas
68×148·7 cm
Inscribed lower right *Djerba, Jorn 48*

Collection Mrs Kirsten Lyngborg, Copenhagen
(from the artist)

Denmark: Hjarnø. Summer 1948

After returning to Denmark from Tunisia, Jorn spent several weeks of the summer on the island of Hjarnø, which lies in the Horsens Fjord on the east coast of Jutland.

Address: Sønderbro 2, Horsens, Denmark

577 Untitled
(1948)
Canvas
49·5×61·2 cm
Inscribed lower left *Jorn* and lower right *48*(?). The date is indistinct

Collection Børge Munch Nielsen, Copenhagen

578 Tunisian dream
Tunesisk drøm
1948
Canvas
45×60 cm
Inscribed upper left *Jorn 48*

Exhibitions Bibl. **55,** 12, reprod. on the front cover; **138,** 24; **139,** 35; *Cobra*, Rotterdam, 1966, No.146, reprod. p.75; *Cobra*, Louisiana, Dk, 1966, No.144, reprod. p.37

Literature Bibl. **255,** reprod. on the title page

Collections Galerie Birch, Copenhagen
Einer Madsen, Silkeborg, Dk

Reproduced Reprod. in large format, Fig.156

579 Untitled
1948
Canvas
55·5 × 70 cm
Inscribed on the reverse *Jorn, Hjarnø 1948*

Exhibitions	Bibl. **138,** 14; **139,** 36
Collections	Mrs Gudrun Plett, Silkeborg, Dk Frode Folkvang, Holstebro, Dk

580 Untitled
1948
Canvas
70·4 × 55·6 cm
Inscribed upper right *Jorn 48*

Auctions	Bibl. **198,** 85a
Collections	Freiherr Herbert von Garvens Garvensburg, Bornholm, Dk A. Daugaard Hansen, Copenhagen

581 Birds of Paradise
Fugle i Paradistræet
1948
Canvas
59·3 × 45·4 cm
Inscribed lower right *Jorn 48*

Literature	Bibl. **362,** reprod. plate 11
Collection	Poul Høymark, Odense, Dk
Reproduced	Reprod. in colour, Fig.41

582 The big procession
Det store tog
(1948–50)
Hessian
129 × 105 cm
Inscribed upper right *Jorn 48*
According to the catalogue of the Elise Johansen collection (Bibl. **172,** 53) the stretcher was inscribed with the title in Danish and the date 3/5/50, but the painting was put onto a new stretcher in 1959

Exhibitions	Bibl. **60,** 27; **68,** 62; **96,** 173; **111,** 53
Literature	Bibl. **172,** 53; **174,** 4982; **361,** reprod. p.(66); **377,** reprod. p.207
Collections	Mrs Elise Johansen, Copenhagen The Royal Museum of Fine Arts, Copenhagen
Reproduced	Reprod. in large format, Fig.157
Note	This painting is No.VIII of *The seasons*, see chapter 10

583 Untitled
(1948)
Cardboard
8 × 12·5 cm
Inscribed upper right *til Nina*

Collection	R. Dahlmann Olsen, Copenhagen

Belgium and France: 1948

During October and November 1948 Jorn and Dotremont were together, first in Brussels and then in Paris. It was in October that they made the first of their word pictures.

584 There are more things . . .
Il y a plus de choses . . .
(1947–48)
Hessian
100 × 129·5 cm
Inscribed above and below with the text *Il y a plus de choses dans la terre d'un tableau que dans le ciel de la théorie esthétique.* This is a word picture by Dotremont and Jorn

Exhibitions	Bibl. **57,** 24; **80,** 62; *Cobra*, Rotterdam 1966, No.153, reprod. p.76; *Cobra*, Louisiana, Dk, No.151, reprod, p.37
Literature	Bibl. **334,** p.153
Related studies	(i) A smaller painting of the same theme (Cat.547), but without inscription (ii) A lithographic cover by Jorn for the exhibition catalogue *Abstrakt kunst i Danmark* (Bibl. **46**), reprod. Fig.189
Collections	Ernest van Zuylen Liège (from the artist) Guy van Zuylen, Liège
Note	The painting was probably made in Tunisia in 1947/48. It was inscribed by Christian Dotremont in 1948

585 Poems never read
Les poèmes ne lisent jamais
(1948)
Canvas
29 × 22·5 cm
Inscribed lower left *Jorn*. This is a word picture by Dotremont and Jorn

Collection	Private collection, Belgium

586 A face may contradict the mirror
Un visage suffit à nier le miroir
(1948)
Canvas
29·5 × 21·5 cm
Inscribed lower right *Jorn*. This is a word picture by Dotremont and Jorn

Literature	Bibl. **183,** reprod. p.114; **362,** reprod. plate 5
Collection	Silkeborg Museum, Dk
Reproduced	Reprod. in large format, Fig.158

587 The long and the short of it
La chevelure des choses
(1948)
Cardboard
21·5 × 17·5 cm
This is a word picture by Dotremont and Jorn

Related studies	An indian ink drawing in *Writings*, Bibl. **363,** No.157, p.(7)
Collection	Pierre Alechinsky, Paris

588 Je lève, tu lèves . . .
(1948)
Canvas
37×32·5 cm
Inscribed lower right *Jorn* and along the right edge of the canvas *Dotremont*. This is a word picture by Dotremont and Jorn

Exhibitions: Bibl. **152,** 203, reprod. p.61; *Cobra,* Rotterdam, 1966, No. 154, reprod. p.78; *Cobra,* Louisiana, Dk, 1966, No.152

Related studies: A drawing in indian ink with the same text was published in *La chevelure des choses* by Jorn and Dotremont, *Writings*, Bibl. **363** No.157, p.(9)

Collection: Pierre Alechinsky, Paris

Denmark: 1948–1949

The paintings in this group belong to the period from the end of November 1948 until mid-August 1949. During those nine months Jorn was living in Copenhagen, but in May and June he and Constant and their wives stayed on Bornholm Island. Only one of the paintings from Bornholm (Cat.603) has so far been identified.

Address: Raadmandsgade 49, Copenhagen

589 Untitled
1947–48
Canvas
76·8×100·5 cm
Inscribed upper left *Jorn 47–48*

Exhibitions: Bibl. **54,** 87; **121,** 100

Literature: Bibl. **171,** 100

Collection: G. M. Frandsen, Nakskov, Dk

Note: This painting was begun in Denmark before the journey to Tunisia in 1947 and finished after the return from Tunisia in 1948

590 Untitled
(1948)
Hardboard
42×38·5 cm

Literature: Bibl. **183,** reprod. p.113; **398,** reprod. p.125

Related studies: A coloured lithograph, 31×24·5 cm, in COBRA review, Copenhagen, No.1, 1949, p.5

Collection: Silkeborg Museum, Dk

591 Untitled
(1948)
Glass
35·3×20·4 cm
Inscribed lower right *Jorn*

Collection: Mrs Kirsten Lyngborg, Copenhagen (from the artist)

Note: The glass is cracked but held together by the frame

592 Untitled
1948
Canvas
45×60 cm
Inscribed lower left *Jorn 148* [*sic*]

Collection: Mrs Kirsten Lyngborg, Copenhagen (from the artist)

593 Untitled
1949
Canvas
69·8×50·2 cm
Inscribed upper right *Jorn 49*

Collections: R. Dahlmann Olsen, Copenhagen
Knud Langaa-Jensen, Faaborg, Dk

594 Untitled
1949
Canvas
38×23·2 cm
Inscribed lower left *Jorn 49*

Collection: Sv. Benning, Kunsthandel, Copenhagen

595 Untitled
1949
Canvas
35·5×45·3 cm
Inscribed upper left *Asger Jorn* and towards upper centre *1949*. There is a dedication on the reverse

Literature: Bibl. **398,** reprod. p.37

Collections: Gordon Ballard, London (from the artist)
Peter Cochrane, London

596 Untitled
1949
Cardboard
26×33·8 cm
Inscribed upper left *Jorn 49*

Collection: Alf Jensen, Faaborg, Dk

597 Untitled
1949
Canvas
23×35 cm
Inscribed upper right *Jorn 49*

Collection: Henry Lundgren, Copenhagen

598 Untitled
1949
Canvas
40×35 cm
Inscribed lower left *49*

Collection: Mrs M. van Domselaer, Bergen, North Holland

599 Untitled
(1949)
Canvas
45·5×42·8 cm
Inscribed very faintly on the reverse *Asger Jorn*

Collections: Svend Hauberg, Copenhagen
Franz Bülow, Copenhagen

600 Untitled
1949
Canvas
28×31·8 cm
Inscribed lower right *Jorn 49*

Collections: Mrs Elsa Gress, Copenhagen (from the artist)
Prof. Howard Higman, Boulder, Colorado, U.S.A.

601 Untitled
1949
Canvas
22×32 cm
Inscribed lower left *49 Jorn*

Collection: Jørgen Sonne, Copenhagen (from the artist)

602 Untitled
1949
Canvas
50×70·3 cm
Inscribed lower left *Jorn 49*

Collection: Mrs Kirsten Lyngborg, Copenhagen (from the artist)

603 Untitled
(1949)
Canvas
50×70·2 cm
Inscribed upper right *Jorn* and on the reverse *malet paa Bornholm*

Literature: Reprod. in Bibl. **397,** p.45

Collections: Mrs Kirsten Lyngborg, Copenhagen (from the artist)
Rønne Museum, Bornholm, Dk

604 Untitled
(1949)
Canvas
40×38 cm
Inscribed lower right *Jorn 49*

Exhibitions: Bibl. **139,** 42

Collection: Vagn Ove Jorn, Silkeborg, Dk (from the artist)

605 Leprechaun
Skovtrold
1949
Canvas
70×55 cm
Inscribed lower right *Jorn 49* and on the reverse *Jorn 49, Skovtrold*

Collections: Galerie Birch, Copenhagen
Leon Levin, Copenhagen

606 Nomads
Nomaderne
(1949)
Canvas
42×44 cm
Inscribed upper right *Jorn*

Exhibitions: Bibl. **62,** 43; **111,** 51; **131,** 12

Literature: Bibl. **172,** 51

Collection: Mrs Elise Johansen, Copenhagen

607 Sun worship
Soloffer
1949
Canvas
45×44 cm
Inscribed lower right *Jorn 49*

Exhibitions: Bibl. **62,** 41; **111,** 50; **131,** 11

Literature: Bibl. **172,** 50

Collection: Mrs Elise Johansen, Copenhagen

608 Drama, II
(1949)
Canvas
45×40 cm

Exhibitions: Bibl. **62,** 37; **111,** 49; **131,** 13

Literature: Bibl. **172,** 49

Collections: Mrs Elise Johansen, Copenhagen
Galerie Birch, Copenhagen
Dr Juan del Vayo, Caracas, Venezuela

609 Yellow revelry
Gul fest
1949
Canvas
42·2×45 cm
Inscribed upper right *Jorn 49*

Exhibitions: Bibl. **62,** 42; **120,** 99

Collections: J. W. Larsen, Odense, Dk
Fyns Stiftsmuseum, Odense, Dk

610 Untitled
(1949)
Canvas
78×46 cm

Related studies: This painting is related to the figure which Jorn painted on the ceiling of the week-end house in Bregnerød, Dk, see Fig.100

Collection: Davids Thomsen, Stockholm (from the artist)

611 Untitled
(1949)
Canvas
45×35 cm

Collection: Mrs M. van Domselaer, Bergen, North Holland

612 Untitled
(1949)
Canvas
41×44 cm
Inscribed upper right *Jorn 49*(?). The inscription is indistinct

Collection: Mrs M. van Domselaer, Bergen, North Holland

613 Untitled
1949
Canvas
45·5×44·2 cm
Inscribed upper right *Jorn 49*

Collection: Mrs M. van Domselaer, Bergen, North Holland

614 Untitled
(1949)
Canvas
38×45 cm

Collection — Mrs M. van Domselaer, Bergen, North Holland

615 Untitled
(*c.*1949)
Canvas
27·8×19·2 cm
Inscribed upper right *Jorn*

Auctions — Bibl. **206,** 86

Collection — Niels Poulin Mikkelson, Copenhagen

616 Untitled
1949
Canvas
37×23·2 cm
Inscribed lower left *Jorn 49*

Collection — Knud Hvidberg, Copenhagen

Bregnerød: 1949

The meeting of COBRA artists and their friends at Bregnerød near Copenhagen began on 19 August 1949, and continued into September. The paintings in this section are studies which Jorn made for his big mural (see chapter 12). After the meeting ended Jorn stayed on in Bregnerød for several weeks.

Address:
Frederiksholmshytten, Bregnerød, Denmark

617 Untitled
1949
Canvas
44×31 cm
Inscribed lower left *Jorn 49* and on the stretcher *Asger Jorn, Bregnerød 1949*

Literature — Bibl. **183,** reprod. p.118

Collection — Silkeborg Museum, Dk

Reproduced — Reprod. in large format, Fig.159

618 Midnight
Midnat
1949
Board
39×28·7 cm
Inscribed upper left *Jorn 49* and on the reverse *Asger Jorn 1949, Midnat*

Exhibitions — Bibl. **60,** 32; **111,** 52

Literature — Bibl. **172,** 52; **325,** reprod. p.142

Collections — Mrs Elise Johansen, Copenhagen (from the artist)
Kunstnernes Kunsthandel, Copenhagen
Valdemar Rohde, Copenhagen
Henry Schmidt, Copenhagen

619 Untitled
1949
Canvas
38×30 cm
Inscribed upper left *Jorn 49* and on the stretcher *Asger Jorn, Bregnerød 1949*

Literature — Bibl. **183,** reprod. p.117; **398,** reprod. p.126

Collection — Silkeborg Museum, Dk

620 Untitled
1949
Canvas
45×35 cm
Inscribed on the reverse *Jorn 1949*

Literature — Bibl. **179,** 75

Collection — Mrs M. van Domselaer, Bergen, North Holland

621 Untitled
1949
Canvas
31×28 cm
Inscribed upper left *Jorn* and upper right *49* and on the stretcher in pencil *Asger Jorn, Bregnerød 1949*

Literature — Bibl. **183,** reprod. p.116

Collection — Silkeborg Museum, Dk

622 Untitled
(1949)
Canvas
30·5×28·7 cm

Collection — Carlo Egelund, Copenhagen

623 Untitled
1949
Cardboard
Each part 24·7×18·5 cm
The left half is inscribed lower left *49* and lower right *Jorn*; the right half is inscribed lower right *49* and lower left *Jorn*. There is a dedication on the reverse

Collection — Marinus Andersen, Copenhagen (from the artist)

Note — These are the two halves of a cardboard folder on which Jorn painted a small diptych

624 Untitled
1949
Canvas
44·5×40 cm
Inscribed on the reverse *Jorn, Bregnerød 1949*

Literature — Bibl. **183,** reprod. p.115

Collection — Silkeborg Museum, Dk

625 Untitled
(1949)
Plywood
37×35 cm

Exhibitions — Bibl. **139,** 41

Collection — Mrs Gudrun Plett, Silkeborg, Dk (from the artist)

Humlebæk, Islev, Bergen: 1949–1950

Before the end of 1949 Jorn moved into a house which was lent to him in Humlebæk on the coast of Zealand. It was a so-called 'summer house' without proper heating facilities. Early in 1950 he moved to Islev in Copenhagen. During June or July he made a short trip to Sweden. In August he set off for Paris but stayed in Bergen, North Holland, on the way.

Addresses:
Jacobsmindevej 25, Humlebæk, Denmark
Resenbrovej 17, (Islev), Copenhagen

626 The fallen idols
Idolernes fald
(1950)
Hardboard
122×92 cm
Inscribed upper right *Jorn*

Exhibitions Bibl. **70,** 1; **155,** (8), reprod. in the cat.
Literature Bibl. **394,** reprod. Fig.22; **398,** reprod. p.47
Collection Dr Paolo Marinotti, Milan
Reproduced Reprod. in large format, Fig.160

627 Untitled
1950
Hardboard
21·5×24·5 cm
Inscribed lower left *Jorn 50*

Collection Leon Levin, Copenhagen

628 Untitled
1950
Hardboard
35·5×27·6 cm
Inscribed towards lower left *Jorn* and lower centre *50*

Auctions Bibl. **192,** 126
Collection Ronald Lund, Copenhagen

629 Untitled
(1950)
Hardboard
61×47 cm

Exhibitions Bibl. **135,** 30
Collections Galerie Birch, Copenhagen
Otto Frankild, Copenhagen

630 Untitled
1950
Cardboard
25·2×20 cm
Inscribed lower left *Jorn 50*

Collection P. V. Glob, Copenhagen
(from the artist)

631 Untitled
1950
Hardboard
91·5×122 cm
Inscribed towards lower right *Asger Jorn* and on the reverse the artist has inscribed a birthday dedication and the date *1950*

Exhibitions Bibl. **74,** 29
Collection Miss Susanne Jorn, Copenhagen
(from the artist)

632 Untitled
(1949/50)
Canvas
53·5×103·5 cm

Collection Private collection, Copenhagen

633 Untitled
(1950)
Hessian
77×70·5 cm

Collections F. C. Boldsen, Copenhagen
Knud Thomsen, Esbjerg, Dk

634 Untitled
(1950)
Hardboard
53×58 cm
On the reverse is a painting from 1946/47, Cat.516

Collection Stephen Gilbert, Paris

635 Untitled
(1950)
Cardboard
SM 17×24·3 cm

Collection Mrs Esther Glendorf, Copenhagen
(from the artist)

636 Untitled
(1950)
Hardboard
41·5×56·2 cm
The inscription lower left is faint and illegible

Exhibitions Bibl. **74,** 33; **84,** 66; **148,** 35
Collections R. Dahlmann Olsen, Copenhagen
Kunstcirklen, Hjørring, Dk
S. Terp Rasmussen, Hjørring, Dk

637 Untitled
1950
Cardboard
31·8×30·8 cm
Inscribed upper right *Jorn 50*

Collections Galerie Birch, Copenhagen
Valdemar Rohde, Copenhagen

638 The parliamentarian and his rural constituents
Landsbyoriginalerne og rigsdagsmanden
1950
61×74 cm
Inscribed on the reverse *Asger Jorn 1950* and titled as above in Danish

Exhibitions Bibl. **70,** 3
Literature Bibl. **179,** 4
Collections Galerie Birch, Copenhagen
Henry Schmidt, Copenhagen
Galerie Jean Massol, Paris
Reproduced Reprod. in large format, Fig.161

639 Angst
1950
Hessian
58·2×84·3 cm
Inscribed lower left *Jorn 50*

Exhibitions: Bibl. **139,** 47; *Cobra*, Rotterdam, 1966, No.156, reprod. p.78; *Cobra*, Louisiana, Dk, 1966, No.154

Literature: Bibl. **299,** reprod. Fig.55

Collection: Dr Hans Kjærholm, Aarhus, Dk

640 Untitled
(1950)
Canvas
55·2×45 cm

Collections: Kresten Krestensen, Copenhagen
Galerie Birch, Copenhagen
Bertil Jardorf, Copenhagen

641 Untitled
1950
Cardboard
20×27·5 cm
Inscribed upper left *Jorn 50* and with a dedication lower left

Collection: Professor H. Arbman, Lund, Sweden (from the artist)

642 Old Aganak
Gammel Aganak
1950
Hardboard
37×26 cm
Inscribed lower right *Jorn 50*

Exhibitions: Bibl. **70,** 26; **139,** 44

Collections: Galerie Birch, Copenhagen
Poul Borchsenius, Randers, Dk
John Darell, Copenhagen
Galerie Birch, Copenhagen

643 Green hymn
Grøn hymne
1950
Hardboard
47·7×60·5 cm
Inscribed on the reverse *Asger Jorn, Grøn hymne 1950*

Literature: Bibl. **179,** 72

Collections: Silkeborg Kunstcirklen, Dk
Henry Schmidt, Copenhagen

644 Suicide's counsellor
Selvmorderens rådgiver
(1950)
Hardboard
37×30·5 cm

Exhibitions: Bibl. **70,** 15

Literature: Bibl. **178,** reprod. p.75

Collections: Galerie Birch, Copenhagen
Erling Koefoed, Copenhagen

Reproduced: Reprod. in colour, Fig.67

645 The golden swine
Guldsvinet
1950
Canvas
49·5×100·8 cm
Inscribed lower right *Jorn* and on the stretcher in pencil *Asger Jorn, Krigsvision 1950, Guldsvinet*

Exhibitions: Bibl. **69,** 93; **89; 165,** 19

Literature: Bibl. **179,** 19; **343,** reprod. p.39; **398,** reprod. in colour, facing p.74

Related studies: (i) An indian ink and wash drawing, *Solsvinets kantate* (Cantata of the sun swine), *c.*1950, SM 19·5×24 cm, Silkeborg Museum, Inv. No.596:1959 (see Fig.66)
(ii) An etching, *Salaud solaire*, 1953, 9×15·7 cm, in *Schweizer Suite, Writings*, Bibl. **363,** No.158, 5
(iii) An indian ink drawing, 1950, 18·6×25 cm, Silkeborg Museum, reprod. in *Writings*, Bibl. **363,** p.33

Collections: F. C. Boldsen, Copenhagen
John Darell, Copenhagen
Galerie Fels, Paris
Galerie Nieuwenhuizen, The Hague
Galerie Birch, Copenhagen
Silkeborg Museum, Dk

646 Dirge
Klagesang
(1950)
Hardboard
30·3×36·6 cm

Exhibitions: Bibl. **70,** 21

Auctions: Bibl. **199,** 104

Collections: Galerie Birch, Copenhagen
A. Daugaard Hansen, Copenhagen

647 The young cuckoo
Gøgeungen
(1950)
Paper glued to hardboard
24·5×32·8 cm

Exhibitions: Bibl. **70,** 20

Auctions: Bibl. **199,** 105

Collections: Galerie Birch, Copenhagen
W. Castella, Copenhagen
Mrs Høvinghoff Petersen, Copenhagen

648 The eagle's share, I
Le droit de l'aigle
(1950)
Hardboard
123×135 cm

Exhibitions: Bibl. **69,** 95; **72,** 24; **84,** 64; **91,** 50; **93,** 60; **100,** 37; **108,** 25; **126,** 17; **135,** 23; **149,** 104; **150,** 111; **151,** 261; **154,** 206; **169,** 5; *Cobra*, Rotterdam, 1966, No.157, reprod. p.78; *Cobra*, Louisiana, Dk, 1966, No.155

Literature: Bibl. **255,** reprod. p.(16)

(continued)

Related studies: (i) An indian ink and wash drawing, 1950, 18·2×14·9 cm, Silkeborg Museum, Dk, Inv. No.494:1959
(ii) An indian ink drawing, 1950, 23×18·5 cm, reprod. in *Writings*, Bibl. **363,** p.18
(iii) An indian ink drawing, *c.*1950, 29×21·5 cm, collection V. O. Jorn, Silkeborg, Dk
(iv) A water-colour, *c.*1950, SM 37×29 cm, collection Henry Schmidt, Copenhagen
(v) A linoleum cut, 1951, 30×22 cm, collection R. Dahlmann Olsen, Copenhagen
(vi) An etching dated 1953 in *Schweizer Suite*, Bibl. **363,** No.158, 7

Collections: Galerie Birch, Copenhagen
Kresten Krestensen, Copenhagen

Reproduced: Reprod. in large format, Fig.162

649 The pact of the predators, I
Rovdyrpagten
1950
Hardboard
22×27 cm
Inscribed upper left *Jorn 50*

Related studies: An indian ink drawing, 1950, SM 27·5×35 cm, collection Jørgen Sletgaard, Esbjerg, Dk

Collection: L. Hofmann, Copenhagen

650 The pact of the predators, II
Rovdyrpagten
(1950)
Hardboard
119·5×123 cm

Exhibitions: Bibl. **69,** 96

Literature: Bibl. **181,** 76 and 90; *Writings,* **363,** No.176, p.23

Related studies: A drawing of the same title was exhibited at Galerie Birch in 1950 (Bibl. **70,** 32)

Collections: Dr Erik Andreasen, Copenhagen
Kunstnernes Kunsthandel, Copenhagen
Mogens Kjær, Copenhagen,
Esbjerg Kunstmuseum, Dk

651 The bereaved *or* **The survivors**
De efterladte eller *De overlevende*
(1950)
Hessian
61·7×93 cm
Inscribed on the stretcher in pencil *Asger Jorn, De efterladte*

Exhibitions: Bibl. **69,** 99; **70,** 11; **94,** 71

Collection: Erik Mengel, Copenhagen

652 The progenitors
Jordens livspar
(1950)
Hessian
90·5×61·5 cm

Exhibitions: Bibl. **69,** 100; **70,** 12; **90,** 82; **117**; **126,** 16; **127,** 26; **135,** 8; **149,** 102; **150,** 108; **151,** 257

Literature: Bibl. **356,** reprod. in colour, p.29

Collection: Kresten Krestensen, Copenhagen

653 The burning city, I
Dødsbranden
(1950)
Hardboard
90×124·5 cm

Exhibitions: Bibl. **69,** 97; **70,** 8; **90,** 81; **115,** 55; **126,** 15; **130,** 25; **135,** 11; **149,** 103; **150,** 109; **151,** 258; **169,** 1

Related studies: A drawing in indian ink, SM 18·3×15·5 cm, 1950, in the Silkeborg Museum, Dk, Inv. No.328:1959

Collections: Galerie Birch, Copenhagen
Kresten Krestensen, Copenhagen

654 Lifesized Marsdwellers
Marsbeboere i naturlig størrelse
1950–55
Hardboard
126×122 cm
Inscribed on the reverse *Jorn 1950–1955, Marsbeboere i naturlig størrelse*

Exhibitions: Bibl. **69,** 98; **72,** 25; **109,** 113; **169,** 3

Literature: Bibl. **179,** 21

Collections: Frederik Dam, Copenhagen (from the artist)
Johannes Valeur, Copenhagen

Reproduced: Reprod. in large format, Fig.163

Note: This picture was painted in Islev, Copenhagen, in 1950 as No.6 of the *War visions*, see chapter 7. At that time it had the title *The scavengers.* It was repainted about 1952 and retitled in the middle 'fifties

655 Master and servant
Herre og tjener
(1950)
Oil and some lacquer on canvas
62·2×47·3 cm
Inscribed in pencil on the stretcher *Asger Jorn, Herre og tjener*

Exhibitions: Bibl. **69,** 94; **165** (p)

Literature: Bibl. **318,** reprod. p.25; **182,** 131

Collection: Louisiana Foundation, Humlebæk, Dk

656 Churchill's entry into Copenhagen
Churchills indtog i København
(1949/50)
Hardboard and cardboard
Overall dimensions: 160×364 cm
The left panel is on hardboard and measures 160×225 cm
The right panel is on cardboard and measures 160×139 cm
Inscribed upper right *Jorn*

Exhibitions: Bibl. **87,** 114; **162,** 16; **164,** 17; **165,** 17

Literature: *Vad jag har lärt mig. . .*, *Writings*, Bibl. **363,** No.176, p.27

Collections: Hans Jensen, Copenhagen (from the artist)
R. Dahlmann Olsen, Copenhagen

657 The retreat at Dybbøl, 1864
Tilbagetoget ved Dybbøl, 1864
(1950)
Hardboard
61 × 74 cm

Exhibitions: Bibl. **70,** 4; **109,** 115; **162,** 17; **164,** 18; **165,** 18; *Cobra*, Rotterdam, 1966, No.152, reprod. p.76; *Cobra*, Louisiana, Dk, 1966, No.150

Literature: Bibl. **179,** 5

Collections: Galerie Birch, Copenhagen
V. O. Permild, Copenhagen

Reproduced: Reprod. in colour, Fig.59

658 Nelson orders the bombardment of Copenhagen in 1807
Nelsons ordre til Københavns bombardement i 1807
(1949–50)
Hardboard
48 × 61 cm

Exhibitions: Bibl. **70,** 5; **94,** 72; **119,** 52

Literature: *Writings*, Bibl. **363,** No.89, p.80; *ibid.*, No.192, p.149; *ibid.*, No.176, p.27. Some correspondence concerning the title appeared in INFORMATION, Copenhagen, 16 May 1953

Auctions: Bibl. **196,** 50

Collections: Galerie Birch, Copenhagen
F. C. Boldsen, Copenhagen
Edith and Gunnar Christensen, Randers, Dk

Reproduced: Reprod. in large format, Fig.164

Note: The earliest title was 'The order is given for the destruction of Copenhagen with incendiary bombs in 1807'. For further information about this picture and its title, see chapter 8

659 Foreign ambassador presents a jet fighter to the nation as a gift
Fremmed gesandt overrækker nationen en jetjager som gave
(1949/50)
Hardboard
61 × 75 cm
Inscribed lower right *Jorn*

Exhibitions: Bibl. **70,** 6

Literature: *Vad jag har lärt mig . . .*, *Writings*, Bibl. **363,** No.176, p.27

Related studies: An indian ink drawing of this theme was reproduced in Bibl. **87,** p.(14)

Collections: Knud Jans, Dragør, Dk
R. Dahlmann Olsen, Copenhagen
Dr Paolo Marinotti, Milan

Reproduced: Reprod. in large format, Fig.165

660 The spirit of '48
Aanden fra otteogfyrre
(1950)
Cloth
75·8 × 70·5 cm

Exhibitions: Bibl. **70,** 2

Literature: Bibl. **179,** 15

Collections: Mrs Elise Johansen, Copenhagen
Henry Schmidt, Copenhagen

Suresnes: 1950–1951

Jorn spent the winter of 1950/51 in Suresnes on the outskirts of Paris.

Address:
Maison des artistes danois, 20 Rue de la Tuilerie, Suresnes, near Paris

661 Untitled
1950
Cardboard
25 × 20 cm
Inscribed upper right *Jorn 50* and on the reverse dedicated *til Matie fra Asger*

Literature: Bibl. **179,** 85
The *Studio Book* describes this painting as 'Suresnes/Bergen, August 1950'

Collection: Mrs M. van Domselaer, Bergen, North Holland (from the artist)

662 Untitled
(1950)
Hardboard
32·4 × 68·6 cm

Collection: Mrs M. van Domselaer, Bergen, North Holland

663 Untitled
1950
Hardboard
27·5 × 35 cm
Inscribed lower left *Jorn 50*

Collection: Jørgen Sletgaard, Esbjerg, Dk

664 Whipper-snapper
Springfyr
Alternative title: **Ça va**
1950
Hardboard
28·3 × 53·2 cm
Inscribed on the reverse *Asger Jorn, Suresnes, Ça va*

Exhibitions: Bibl. (?)**85,** 76

Literature: Bibl. **179,** listed under 'Silkeborg Museum' and titled *Springfyr*

Collection: The artist

665 Untitled
1950
Cardboard
10·3 × 11·3 cm
Inscribed lower right *Jorn* and upper left *1950*

Collection: Ivar Dahlmann Olsen, Copenhagen (from the artist)

666 Untitled
1950
Cardboard
24·7 × 18 cm
Inscribed upper right *Jorn 50*

Collection: P. V. Glob, Copenhagen (from the artist)

667 Bullfight
Tyrefægterscene
1950
Hardboard
26·5×36 cm
Inscribed upper left *Jorn* and lower left *50*

Collection — Kunstnernes Kunsthandel, Copenhagen

668 The young old men
Les jeunes vieillards
1950
Hardboard
74·3×61 cm
Inscribed upper right *Jorn 50* and on the reverse *Asger Jorn, Les jeunes vieillards*

Exhibitions — Bibl. **97,** 86

Literature — Bibl. **179,** 86

Auctions — Bibl. **210,** 127, reprod. p.33

Related studies — An untitled drawing, dated 1950, indian ink and water-colour, SM 39·4×30 cm, in the collection of Poul Borchsenius, Randers, Dk

Collection — Otto Frankild, Copenhagen

Reproduced — Reprod. in large format, Fig.166

669 The fair one and the dark one
La blonde et la brunette
1950
Hardboard
75×61 cm
Inscribed on the reverse *La blonde et la brunette, familiebillede, 1950 Suresnes, Asger Jorn*

Exhibitions — Bibl. **83,** 10

Literature — Bibl. **179,** 30

Collection — Frode Folkvang, Holstebro, Dk

670 Outside the gate
Uden for porten
1950
Hardboard
60·7×45 cm
Inscribed upper centre *Jorn 50* and on the reverse *Asger Jorn, Uden for porten, Suresnes 1950*

Exhibitions — Bibl. **97,** 27

Literature — Bibl. **179,** 27

Collections — Galerie Birch, Copenhagen
K. A. Sletten, Virum, Dk

671 Untitled
1950
Cardboard
25×19·5 cm
Inscribed upper left *Jorn 50* and on the reverse *Jorn 50*

Collection — Oluf Ingvadsen, Silkeborg, Dk

672 Angry beast
Galdedyr
1950
Hardboard
47·5×61 cm
Inscribed lower left *Jorn 50*

Exhibitions — Bibl. **74,** 31 or 32

Literature — Bibl. **179,** 36

Collections — Mrs Annelise Moring, 'Hverdags-Kunst', Silkeborg, Dk
Vilhelm Nielsen, Copenhagen

673 Flute player
Fløjtespiller
1950
Hardboard
47×61·2 cm
Inscribed on the reverse *Jorn 50*

Literature — Bibl. **179,** 13

Collections — Galerie Birch, Copenhagen
Mrs M. van Domselaer, Bergen, North Holland

Reproduced — Reprod. in large format, Fig.167

674 Untitled
1950
Hardboard
47×61 cm
Inscribed upper right *Jorn 50*

Collections — Stephen Gilbert, Paris
Silkeborg Museum, Dk

675 Animals feeding
Dyr der æder
1950
Hardboard
51·5×65 cm
Inscribed on the reverse *Asger Jorn 1950, Dyr der æder*

Literature — Bibl. **179,** 10

Auctions — Bibl. **208,** 114, reprod. p.9

Collections — Carlo Johansen, Randers, Dk (from the artist)
Christian Rasmussen, Copenhagen
Preben Hansen, Slette Strand, Dk

676 The moon and the animals
La lune et les animaux
(1950)
Hardboard
47×60·7 cm
Inscribed towards lower centre *Jorn*

Exhibitions — Bibl. **80,** 59; *Cobra*, Rotterdam, 1966, No. 155, reprod. p.78; *Cobra*, Louisiana, Dk, 1966, No.153

Collection — Pierre Alechinsky, Paris

677 Untitled
(1950/51)
Plywood
98×125 cm

Collection — Stephen Gilbert, Paris

Note — This painting served as a design for a Jorn-Wemaëre tapestry

678 Untitled
1951
Plywood
42×45·5 cm
Inscribed on the reverse *Jorn 51*

Collection — Mrs M. van Domselaer, Bergen, North Holland

679 Sense of inferiority
Sentiment d'infériorité
1951
Canvas
45·3×30 cm
Inscribed lower left *Jorn 51* and on the reverse *Asger Jorn 1951, Sentiment d'infériorité*

Exhibitions — Bibl. **79,** reprod. p.(24); **84,** 73

Collection — David Engelsen, Herning, Dk

680 A ticking-off
Skideballe
1951
Plywood
48×40 cm
Inscribed upper left *Jorn 51*

Collections Galerie Tapet og Kunst, Odense, Dk
Niels Knudsen, Sdr Nærå per Aarslev, Dk

681 Untitled
1951
Hardboard
45×31 cm
Inscribed on the reverse *Asger Jorn, Suresnes 1951*

Collections Mrs Lise Christian Sørensen, Copenhagen
Henry Schmidt, Copenhagen

682 The shadow of war
Krigens skygger
1951
Hardboard
48·9×32·9 cm
Inscribed on the reverse *Jorn 1951, Krigens skygger*

Literature Bibl. **179,** 42

Collections Aarhus Kunstcirklen, Dk
Monrad Hansen, Copenhagen

683 Untitled
1951
Hardboard
19·5×23·5 cm
Inscribed upper right *Jorn*

Collection Kunstnernes Kunsthandel, Copenhagen

684 Untitled
1951
Hardboard
71×65 cm
Inscribed on the reverse *Asger Jorn 1951*

Literature Bibl. **362,** reprod. plate 6; **399,** reprod. p.110

Collections Galerie Birch, Copenhagen
Finn Anker Rasmussen, Copenhagen

685 Overlords and underlings
Over- og undermennesker
1951
Hardboard
61·5×48·3 cm
Inscribed upper left *Jorn* and on the reverse signed *Asger Jorn 51, Over- og undermennesker*

Exhibitions Bibl. **139,** 54

Literature Bibl. **179,** 8

Collection Dr Hans Kjærholm, Aarhus, Dk

686 Untitled
(1951)
Hardboard
26·2×33·7 cm

Collection Carlo Egelund, Copenhagen

687 Untitled
1951
Canvas
47×60·3 cm
Inscribed upper left *Jorn 51*

Collection Johannes Glavind, Copenhagen

688 Untitled
1951
Hardboard
61·2×47·3 cm
Inscribed on the reverse *Jorn 51*

Collections H. Rosenberg, Herning, Dk
Mrs E. Lundsfelt, Herning, Dk

689 Falbo, II
1951
Hardboard
74·5×60·5 cm
Inscribed lower right *Jorn* and upper left *51*

Exhibitions Bibl. **85,** 78; **126,** 18

Related studies An indian ink and gouache drawing from 1950, 49·5×39 cm, private collection, London, reprod. Fig.61

Collection R. Dahlmann Olsen, Copenhagen

Reproduced Reprod. in colour, Fig.62

690 The eagle's share, II
Le droit de l'aigle
1951
Hardboard
74·5×60 cm
Inscribed lower centre *Jorn 51* and on the reverse *Asger Jorn 1951*

Literature Bibl. **183,** reprod. p.119; **398,** reprod. p.127

Collections Robert Jacobsen, Paris
Silkeborg Museum, Dk

691 Sea gods, I
Havets guder
1951
Hardboard
75×61 cm
Inscribed lower left *Jorn 51* and on the reverse *Asger Jorn, Silkeborg Sanatorium.* This painting is out of place. It should be either amongst those from the Sanatorium period or in the Suresnes-Silkeborg group. The error was discovered too late for correction

Exhibitions Bibl. **97,** 89

Collections Galerie Birch, Copenhagen
Alf Jensen, Faaborg, Dk
Helmer Jørgensen, Copenhagen

692 Overlord and underling
Over- og undermenneske
(1951)
Hardboard
61×48 cm

Exhibitions Bibl. **70,** 10

Collections Galerie Birch, Copenhagen
Finn Anker Rasmussen, Copenhagen

693 Untitled
(1950/51)
Hardboard
25·5×35·7 cm
Inscribed lower right *Jorn* and dated indistinctly lower right

Collection Oluf Kirkegaard, Skanderborg, Dk

694 Caprice, I
1951
Hardboard
47×61 cm
Inscribed upper centre *Jorn 51* and on the reverse *Asger Jorn, Caprice 1951*

Exhibitions Bibl. **84,** 68; **97,** 93; **120,** 100; **134,** 30

Literature Bibl. **179,** 93

Collections J. W. Larsen, Odense, Dk
Fyns Stiftsmuseum, Odense, Dk

695 Moon horse
Maanehesten
1951
Plywood
39×48·3 cm
Inscribed upper centre *Jorn 51* and on the reverse *Asger Jorn 51*

Exhibitions Bibl. **139,** 49

Collection Johannes Jensen, Silkeborg, Dk
(from the artist)

696 Untitled
(1951)
Hardboard
30×37 cm

Collection Carlo Egelund, Copenhagen

697 Untitled
1951
Hardboard
46×60 cm
Inscribed upper left *Jorn 51*

Collection Mrs Kamma Madsen, Silkeborg, Dk

698 The prophecy
Spådommen
1951
Hardboard
46×59·7 cm
Inscribed upper centre *Jorn 51* and on the reverse *Asger Jorn 51, Spådommen*

Exhibitions Bibl. **84,** 67

Collections Galerie Birch, Copenhagen
Palle Dige, Copenhagen

699 Blue country
Blaat land
1951
Hardboard
SM 59×73·3 cm
Inscribed towards lower centre *Jorn 51* and on the reverse *Blaat land, Jorn 51*

Collections Kunstnernes Kunsthandel, Copenhagen
Palle Dige, Copenhagen

700 The woman and the votive lamb
Kvinden og offerlammet
1951
Hardboard
61×74·5 cm
Inscribed upper left *Jorn 51*

Exhibitions Bibl. **85,** 74

Collections R. Dahlmann Olsen, Copenhagen
Alf Jensen, Faaborg, Dk

701 Caprice, II
1951
Plywood
50×58·5 cm
Inscribed towards upper centre *Jorn* and on the reverse *Caprice, Asger Jorn, 1951*

Exhibitions Bibl. **98,** 75(b); **138,** 15; **139,** 55

Collection Frode Folkvang, Holstebro, Dk
(from the artist)

702 Frightened birds
Bange fugle
1951
Hardboard
47×61 cm
Inscribed on the reverse *Jorn 51*

Exhibitions Bibl. **113,** 29

Collection Erland Vendeltorp, Silkeborg, Dk

703 Untitled
(1951)
Canvas
45×57·5 cm

Collection Mrs M. van Domselaer, Bergen, North Holland

704 Untitled
(1951)
Hardboard
47·3×61 cm
Inscribed upper right *Jorn* and *ID*(?)

Collections Børge Munch Nielsen, Copenhagen
Walter Dybdal, Roskilde, Dk

705 Untitled
(1951)
Hardboard
60×46·5 cm

Collections Mrs M. van Domselaer, Bergen, North Holland (from the artist)
Frits Keller, Bergen, North Holland

706 Untitled
(1951)
Hardboard
47·8×60·8 cm

Literature Bibl. **366,** reprod. p.(86)

Auctions Bibl. **200,** 119; **222,** 147; reprod. p.43

Collection Formerly Mrs Karen Larsen, Copenhagen

707 Sickly phantoms
Sygelige fantomer
1951
Plywood
122×122 cm
Inscribed upper right *Jorn 51* and on the reverse *Fantôme maladif* and *Sygelige fantomer, Asger Jorn, 1950–5*

Exhibitions: Bibl. **85,** 72; **108,** 24; **169,** 2

Collections: Kresten Krestensen, Copenhagen
Kunstnernes Kunsthandel, Copenhagen
Palle Dige, Copenhagen

Reproduced: Reprod. in colour, Fig.110

Note: The date on the front rather than that on the reverse has been taken as correct

708 Spring parade
Cortège du printemps
1951
Plywood
SM 43·5×51 cm
Inscribed towards lower left *Jorn* and on the reverse *Cortège du printemps 1951*

Exhibitions: Bibl. **80,** 58

Collection: E. Perrel, Paris

Note: This painting is No.V of *The seasons*, see chapter 10

709 Luxurious Phoenix painting
Peinture Phénix luxurieuse
(1951)
Board
115×81 cm
Titled on the reverse in capital letters *Peinture Phénix luxurieuse, composition sentimentale, chef d'œuvre fragmentaire*

Exhibitions: Bibl. **77**

Collections: Robert Jacobsen, Paris
(from the artist)
H. Fara, Paris
René Dreyfus, Paris

Reproduced: Reprod. in large format, Fig.168

Note: This painting is No.XV of *The seasons*, see chapter 10

710 Untitled
(1950/51)
Plywood against board
152×96·5 cm

Exhibitions: Bibl. **164,** 19; **165,** 20

Literature: Bibl. **329,** reprod. No.196; MUSEUMJOURNAAL, Otterlo, IX, 1, Jul 1963, p.14 (caption); see also the catalogue of modern paintings in the Gemeentemuseum, The Hague, (*Moderne Schilderkunst*), No.874

Collections: Robert Jacobsen, Paris
Galerie d'Eendt, Amsterdam
Gemeentemuseum, The Hague

Note: This painting was made on a door at the time that Jorn was living at the 'Maison des artistes danois' in Suresnes. The door was removed and sold. The painting represents the portrait of a woman

711 The woman and the tree of life
Kvinden og livstræet
1951 (May)
Hardboard
47×61 cm
Inscribed lower right *Jorn 51* and on the reverse *Asger Jorn, maj 1951* and a dedication in Danish

Exhibitions: Bibl. **139,** 52; **142,** 80

Collections: Dr E. Roelsen, Silkeborg, Dk
(from the artist)
Poul Borchsenius, Randers, Dk
Kunstnernes Kunsthandel, Copenhagen
The artist's collection

Suresnes and Silkeborg: 1950–1953

A substantial number of paintings were taken unfinished from Suresnes to Silkeborg in the spring of 1951. They were completed at various times during the next two years in Silkeborg. Nearly all the paintings in this group are on hard surfaces like hardboard, plywood or cardboard.

712 Myra and Mo
Myr og Mo
(*c.*1952)
Plywood
122×122 cm
Inscribed upper right *Jorn 5(2)* – the second figure is indistinct – and on the reverse *Asger Jorn*

Collections: Galerie Birch, Copenhagen
Galerie Tapet og Kunst, Odense, Dk
Knud Langaa-Jensen, Faaborg, Dk

713 Untitled
1952
Hardboard
75·5×61·2 cm
Inscribed lower right *Jorn 52*. There is an oil sketch (Cat.756) from about the same time on the reverse side

Collection: A. Skov, Silkeborg, Dk

714 Untitled
(*c.*1952)
Insulite
61·5×48 cm

Exhibitions: Bibl. **112,** 37

Collections: Kunstforeningen, Esbjerg, Dk
Aage Lindberg, Sindal, Dk

715 The green boy
Den grønne Ole
1950–53
Hardboard
61·8×46·5 cm
Inscribed on the reverse *Asger Jorn, Suresnes 1950–53, den grønne Ole*

Exhibitions: Bibl. **139,** 53

Literature: Bibl. **179,** 22

Collection: Georg Andresen, Aarhus, Dk

716 Yellow beasts
Gule dyr
1951–53
Hardboard
63·5×52·3 cm
Inscribed on the reverse *Asger Jorn, Gule dyr, Suresnes 1951 – Silkeborg 1953*

Exhibitions Bibl. **97,** 7

Literature Bibl. **179,** 7

Collections Galerie Birch, Copenhagen
Galerie Tapet og Kunst, Odense, Dk
Aksel Henriksen, Odense, Dk

717 Wounded beast, I
Saaret vilddyr
1950–53
Hardboard
61·5×41·5 cm
Inscribed on the reverse *Asger Jorn, Saaret vilddyr, 1950–53*

Exhibitions Bibl. **97,** 11

Literature Bibl. **179,** 11

Collections Galerie Birch, Copenhagen
Galerie Tapet og Kunst, Odense, Dk
S. Wengel Kristensen, Odense, Dk

718 Untitled
(1951–52)
Hardboard
61×75 cm
Inscribed upper left *Jorn*

Collection A. Daugaard Hansen, Copenhagen

719 People strike roots
Mennesker ved roden
1952
Hardboard
80·5×55 cm
Inscribed on the reverse *Asger Jorn, Mennesker ved roden, Silkeborg 1952*

Exhibitions Bibl. **97,** 31

Literature Bibl. **179,** 31

Collections Galerie Birch, Copenhagen
Henry Schmidt, Copenhagen

720 People meet
Mennesker mødes
1952
Hardboard
64×49 cm
Inscribed on the reverse *Asger Jorn 1952, Mennesker mødes*

Literature Bibl. **179,** 54

Collections Axel Jebsen, Silkeborg, Dk
(from the artist)
Arne Skibsted, Silkeborg, Dk
S. Årkrog, Aarhus, Dk

Note The title is that of a well-known novel by Jens August Schade, published in 1944

721 Untitled
1951–52
Oil with some sand on plywood
24·5×50·5 cm
Inscribed lower left *Jorn* and on the reverse *Asger Jorn 1951–52 til Johannes Jensen, Silkeborg*

Collection Johannes Jensen, Silkeborg, Dk
(from the artist)

722 Spanish war dance
Spansk krigsdans
(1952)
Hardboard
47·8×60·8 cm
Inscribed on the reverse *Asger Jorn*

Exhibitions Bibl. **97,** 53

Literature Bibl. **179,** 53(a)

Collections Galerie Birch, Copenhagen
Galerie Tapet og Kunst, Odense, Dk
Alf Jensen, Faaborg, Dk

723 Untitled
1950–52
Hardboard
47×60·5 cm
Inscribed lower right *Jorn 52* and on the reverse *Jorn, 1950 Suresnes, 1952 Silkeborg*

Exhibitions Bibl. (?)**65,** 4; **84**; **162,** 20

Collections Frederik Dam, Copenhagen
Carl Ægidius, Odense, Dk
Galerie Ariel, Paris
Galerie Beyeler, Basel

Note The Danish touring exhibition (Bibl. **84**) reached Silkeborg on 16 January 1952, and remained there for four days. It seems likely that Jorn worked on the painting while the exhibition was in Silkeborg. This would explain the double date inscribed on the reverse side

724 Untitled
(1951)
Canvas
65×53·7 cm

Collection Mrs M. van Domselaer, Bergen, North Holland

Reproduced Reprod. in large format, Fig.170

725 Quarrelling
Skænderi
1951–53
Hardboard
60·5×61·5 cm
Inscribed lower right *Jorn* and on the reverse *Asger Jorn 1951–53, Skænderi*

Literature Bibl. **179,** 6

Collection Johannes Jensen, Silkeborg, Dk

726 Land of suffering
Smertens land
1950–53
Canvas
47·2×61·3 cm
Inscribed upper right *Jorn* and on the reverse *Smertens land 1950–53*

Exhibitions Bibl. **97,** 12

Literature Bibl. **179,** 12

Auctions Bibl. **213,** 111, reprod. p.36

Collections Galerie Birch, Copenhagen
Kunstnernes Kunsthandel, Copenhagen
Franz Bülow, Copenhagen

727 The burning city, II
Dødsbranden
1950–53
Hardboard
61·5×75 cm
Inscribed on the reverse *Asger Jorn, Dødsbranden 1950–53*

Literature	Bibl. **179,** 61; **183,** reprod. p.28
Collections	Kunstcirklen, Vejen, Dk Dr and Mrs Eigil Ingemann Jensen, Vejen, Dk Dr Hans Kjærholm, Aarhus, Dk

728 Dreaming laughter
Drømmende latter
1950–53
Hardboard
61×47·3 cm
Inscribed lower right *Jorn* and on the reverse *Asger Jorn, Drømmende latter 1950–53*

Exhibitions	Bibl. **97,** 14
Literature	Bibl. **179,** 14
Collections	Galerie Birch, Copenhagen Galerie Tapet og Kunst, Odense, Dk Bernhard Christensen, Odense, Dk

729 The Feast of St John, I
St Hans
1951–53
Plywood
42×49 cm
Inscribed on the reverse *Asger Jorn 1951–53, St Hans,* together with a dedication and a quotation in Danish from a poem by Rimbaud

Literature	Bibl. **179,** 52
Collection	Mrs Matie Jorn, Paris (from the artist)

730 The wake
'*Afventende*' eller '*Morgen*'
1951–53
Compressed cardboard
47×60·5 cm
Inscribed upper left *Jorn* and on the reverse *Jorn 51–53, Suresnes*

Exhibitions	Bibl. **94,** 74; **97,** 9; **139,** 57
Literature	Bibl. **179,** 9; **373,** reprod. p.48
Collections	Galerie Birch, Copenhagen Poul Borchsenius, Randers, Dk John Lefebre, New York

Silkeborg Sanatorium: 1951–1952

Jorn left Suresnes at the end of April 1951 for Silkeborg, accompanied by his friend Erik Nyholm. He was admitted to the Silkeborg Sanatorium, suffering from tuberculosis, on 10 May 1951, and was not officially discharged until 13 October 1952. But he was allowed to begin painting at the sanatorium before the end of 1951. He worked in an improvised studio space adjoining the mortuary (see Fig.72).

731 Return to the detested town
Hjemkomsten til den forhadte by
1951–52
Hardboard
160·5×128 cm
Inscribed upper left *Jorn* and on the reverse *Asger Jorn, Den forhadte by, 1951–52*

Exhibitions	Bibl. **93,** 61(a); **98,** 73, reprod. p.27; **103,** reprod. p.30 (wrong title); **141,** 92
Related studies	A coloured lithograph of the same title, dated 1951, 35×32·5 cm, was exhibited in Cincinnati (Bibl. **86,** 14) and reproduced in colour in LIFE, New York, 14 July 1952, p.85
Collection	F. W. Øberg-Pedersen, Aarhus, Dk (from the artist)
Reproduced	Reprod. in colour, Fig.114

732 The wheel of fortune
Lykkehjulet
1951–52
Canvas
155·5×135·5 cm
Inscribed on the reverse *Asger Jorn, Lykkehjulet I, 1951–52. Mieux vaut un diable aimable qu'un dieu incapable*

Exhibitions	Bibl. **93,** 61; **100,** 36; **126,** 19
Literature	Bibl. **179,** 60; **260,** reprod. p.250
Related studies	(i) An indian ink drawing, *Livshjul,* 1952, SM 29×22 cm, Silkeborg Museum, Dk, Inv. No.522:1959 (ii) An indian ink sketch for the book cover of *La roue de la fortune* (*Writings,* Bibl. **363,** No.107), 1953, 23·4×20 cm, Silkeborg Museum, Dk, Inv. No.603:1959
Collection	Viggo Nielsen, Roskilde, Dk (from the artist)
Reproduced	Reprod. in large format, Fig.169
Note	This painting is No.I of *The seasons,* see chapter 10

733 Expectant mother
Frugtsommelig moder
(1951–52)
Plywood
58·5 × 50 cm
Inscribed on the reverse *Asger J., Silkeborg Sanatorium.* On the reverse there is also a dedication, dated *1–11–51*

Exhibitions: Bibl. **97,** 37; **109,** 117; **165** (q); **168,** 175, reprod. in colour, p.77

Literature: Bibl. **179,** 37; **395,** reprod. in colour, p.77

Related studies: (i) A coloured linoleum cut, *Infirmière enceinte*, 1951, SM 29 × 21 cm, Silkeborg Museum, Dk, Inv. No.142: 1958
(ii) A coloured linoleum cut with the same title, dated 1953, SM 36·1 × 25·4 cm, Silkeborg Museum, Dk, Inv. No.804:1959

Collections: Galerie Birch, Copenhagen
Bjørn Rosengreen, Copenhagen

Reproduced: Reprod. in colour, Fig.112

Note: The date is given as 1952–3 in the *Studio Book* and in the Galerie Birch exhibition catalogue (Bibl. **97,** 37). An alternative title is *Pregnant nurse* ('Frugtsommelig sygeplejerske' and 'Infirmière enceinte'), which occurs in the related studies. Owing to these differences of description it seems possible that there may have been another painting slightly later than this one with a similar theme

734 The rose-coloured moon
La lune rose
1951
Cardboard
SM 32·5 × 36·7 cm
Inscribed upper right *Jorn 51*

Collection: Galerie Rive Gauche, Paris

735 Untitled
1951
Hardboard
28 × 50·5 cm
Inscribed upper left *Jorn 51*

Collection: J. N. Streep, New York

736 Study No. 1 for Opus 2 on the Silent Myth
Studie nr. 1 til opus 2 af den stumme myte
1951
Hardboard
61 × 75·2 cm
Inscribed lower right *Jorn* (indistinct) and on the reverse *Asger Jorn 1951, Studie nr. 1 til opus 2 af den stumme myte*

Exhibitions: Bibl. **93,** 53

Literature: Bibl. **179,** 68; **183,** reprod. p.120; **362,** reprod. plate 9, with related studies

Collection: Silkeborg Museum, Dk

737 Buttadeo
1951
Hardboard
90 × 119 cm
Inscribed on the reverse *Asger Jorn 1951, Buttadeo*

Exhibitions: Bibl. **93,** 56; **97,** 46; **100,** 39; **109,** 116; **162,** 18; reprod. p.(33); **164,** 20, reprod. p.(13); **165,** 21, reprod. p.13; *Cobra*, Rotterdam, 1966, No.161, reprod. p.79; *Cobra*, Louisiana, Dk, 1966, No.159

Literature: Bibl. **179,** 46

Collection: Bjørn Rosengreen, Copenhagen

Reproduced: Reprod. in colour, Fig.104

738 Wounded beast, II
Saaret vilddyr
1951
Hardboard
SM 100 × 92 cm
Inscribed lower right *Jorn 51* and on the reverse *Asger Jorn 1951, Saaret vilddyr*

Exhibitions: Bibl. **93,** 57; **139,** 50; *Cobra*, Rotterdam, 1966, No.160, reprod. p.79; *Cobra*, Louisiana, Dk, 1966, No.158

Literature: Bibl. **179,** 47

Collection: Johannes Jensen, Silkeborg, Dk

Reproduced: Reprod. in colour, Fig.101

739 Untitled
1951
Hardboard
42·2 × 39·2 cm
Inscribed on the reverse *Jorn 51*

Collection: J. N. Streep, New York

740 Untitled
1951
Canvas
101 × 134·7 cm
Inscribed lower right *Jorn 51*

Collection: Hans Jensen, Copenhagen

Note: This painting is No.IX of *The seasons*, see chapter 10

741 The rite of spring, I
Som vaarens offer
1952 (March)
Hardboard
128 × 151 cm
Inscribed lower right *Jorn 52* and on the reverse *Asger Jorn, Som vaarens offer, marts 1952*

Exhibitions: Bibl. **91,** 49; **93,** 49; **100,** 40; **111,** 54; **135,** 22; **149,** 105; **150,** 110; **151,** 260; **162,** 22; **164,** 22; **165,** 23; **169,** 4

Literature: Bibl. **179,** 44

Collections: Mrs Elise Johansen, Copenhagen
Kresten Krestensen, Copenhagen

Note: This painting is No.VI of *The seasons*, see chapter 10

742 Untitled
(1952)
Hardboard
42 × 32 cm
Inscribed upper left *Jorn*

Collection: J. N. Streep, New York

743 **Shameful pastoral**
Pastorale honteuse
1952
Hardboard
160·5×105 cm
Inscribed on the reverse *Asger Jorn, Pastorale honteux* [*sic*]

Exhibitions: Bibl. **91,** 51; **95a,** 2; **96,** 175; **100,** 38; **111,** 55

Literature: Bibl. **172,** 55, reprod. p.59; **174,** 4983; **179,** 45; **268,** reprod. p.19; **321,** reprod. p.86; **398,** reprod. p.53; Ejler Bille: *Om abstraktionen i kunsten* (Abstraction in art), KUNST, Copenhagen, I, 3, 1953, reprod. p.70

Related studies: An etching of the same title, dated 1953, 17·2×11·2 cm, Silkeborg Museum, Inv. No.340:1959

Collections: Mrs Elise Johansen, Copenhagen (from the artist)
The Royal Museum of Fine Arts, Copenhagen

Reproduced: Reprod. in large format, Fig.171

744 **Untitled**
1952
Plywood
39×32·7 cm
Inscribed upper left *A. Jorn 52*

Collection: Erik Nyholm, Funder, Dk

745 **Untitled**
(1952)
Plywood
30×33·2 cm
Inscribed lower left *Jorn 5(2)* (?). The second figure is indistinct

Collection: Erik Nyholm, Funder, Dk (from the artist)

746 **Untitled**
(1952)
Hardboard
SM 39×49 cm
Inscribed lower right *Jorn*

Collection: Mrs Mark Naiman, Philadelphia, U.S.A.

747 **Untitled**
(1952)
Plywood
18×26·5 cm
Inscribed lower left *Jorn*

Exhibitions: Bibl. **139,** 58

Collection: Mrs Gudrun Plett, Silkeborg, Dk (from the artist)

748 **Untitled**
(1952)
Hardboard
28×33·5 cm

Collection: J. N. Streep, New York

749 **Untitled**
1952
Hardboard
32·5×38·8 cm
Inscribed upper left *Jorn 52*

Collection: J. N. Streep, New York

750 **Untitled**
1952
Hardboard
32×41·5 cm
Inscribed lower right *Jorn 52*

Collection: J. N. Streep, New York

751 **Untitled**
1952
Hardboard
32×22·5 cm
Inscribed upper left *Jorn 52*

Collection: J. N. Streep, New York

752 **Untitled**
1952
Hardboard
49·5×38·8 cm
Inscribed lower centre *Jorn 52*

Collections: James Brewton, Philadelphia, U.S.A.
J. N. Streep, New York

753 **The dove's nest**
Duereden
1952
Hardboard
35×39·5 cm
Inscribed upper right *Jorn 52*

Collection: R. Dahlmann Olsen, Copenhagen

754 **Untitled**
(1952)
Hardboard
24×36 cm

Collections: Galerie Tapet og Kunst, Odense, Dk
Walther Besmer, Odense, Dk

755 **Untitled**
(1952)
Hardboard
11·2×15·5 cm
Inscribed lower centre *Jorn*

Collection: R. Dahlmann Olsen, Copenhagen

756 **Untitled**
(*c.*1952)
Hardboard
75·5×61·2 cm

Collection: A. Skov, Silkeborg, Dk

Note: This is the reverse side of Cat.713

757 **Untitled**
(1952)
Hardboard
38·2×32·5 cm

Exhibitions: Bibl. **139,** 43

Collection: Vagn Ove Jorn, Silkeborg, Dk

758 **Jungle drama**
Drama i junglen
1952
Hardboard
80·2×91·3 cm
Inscribed on the reverse *Drama i junglen 1952, Silkeborg Sanatorium*

Exhibitions: Bibl. **94,** 75; **141,** 93

Literature: Bibl. **179,** 48; *Writings*, **363,** p.40, No.III, reprod. p.3

Collection: F. W. Øberg-Pedersen, Aarhus, Dk

759 Despair
De fortvivlede
1952
Hardboard
79·5×91·2 cm
Inscribed on the reverse *Asger Jorn 1952, De fortvivlede*

Exhibitions	Bibl. **97,** 49
Literature	Bibl. **179,** 49
Collections	Galerie Birch, Copenhagen Børge Johansen, Copenhagen Galerie Birch, Copenhagen Silkeborg Museum, Dk
Note	This painting is a study for *On the Silent Myth, Opus 6*; see chapter 11

760 The Feast of St John, II
St Hans
(1952)
Hardboard
160·8×183·7 cm

Exhibitions	Bibl. **93,** 51; **162,** 21; **164,** 21 (not on view); **165,** 22, reprod. p.40
Literature	Bibl. **179,** 53; **183,** reprod. p.30; **299,** reprod. Fig.57
Collection	Dr Hans Kjærholm, Aarhus, Dk
Reproduced	Reprod. in colour, Fig.71
Note	This painting is No.XI of *The seasons*, see chapter 10

Bergen: Autumn 1952

Some time during the autumn of 1952 Jorn made a visit to Bergen in North Holland, where he painted or completed a number of pictures in small format, most of which are on plywood. The last (Cat.771) is dated 1953 but seems nevertheless to belong within this context.

761 Controlled fury
Rage maîtrisée
1952
Plywood
21×17·8 cm
Inscribed in pencil on the reverse *Jorn 1952, Rage maîtrisée*

Literature	Bibl. **179,** 83
Collection	Mrs M. van Domselaer, Bergen, North Holland (from the artist)

762 Dubious innocence
Innocence douteuse
1952
Plywood
17·8×26·5 cm
Inscribed on the reverse in pencil *Jorn 1952, Innocence douteuse*

Literature	Bibl. **179,** 81
Collection	Mrs M. van Domselaer, Bergen, North Holland (from the artist)

763 Sentimental poet
Poète sentimental
1952
Plywood
18×16·5 cm
Inscribed on the reverse *Asger Jorn 1952, Poète sentimental*

Literature	Bibl. **179,** 76
Collection	Mrs M. van Domselaer, Bergen, North Holland (from the artist)

764 The Flying Dutchman
Le hollandais volant
1952
Plywood
24·5×17·9 cm
Inscribed on the reverse *Asger Jorn 1952, Le hollandais volant*

Literature	Bibl. **179,** 80
Collection	Mrs M. van Domselaer, Bergen, North Holland (from the artist)

765 Happy Lincoln
1952
Plywood
18×20·5 cm
Inscribed on the reverse *Asger Jorn 1952, Happy Lincoln*

Literature	Bibl. **179,** 78
Collection	Mrs M. van Domselaer, Bergen, North Holland (from the artist)

766 Happy brute
Brute heureux
1952
Plywood
22×17·8 cm
Inscribed in pencil on the reverse *Jorn 1952, Brute heureux*

Literature	Bibl. **179,** 79
Collection	Mrs M. van Domselaer, Bergen, North Holland (from the artist)
Reproduced	Reprod. in large format, Fig.172

767 Timid killer
Assassin timide
1952
Plywood
17·8×14·8 cm
Inscribed on the reverse *Jorn 1952, Assassin timide*

Literature	Bibl. **179,** 77
Collection	Mrs M. van Domselaer, Bergen North Holland (from the artist)

768 The faithful monster
Le monstre fidèle
1952
Plywood
27·3×18 cm
Inscribed in pencil on the reverse *Jorn 1952, Le monstre fidèle*

Literature	Bibl. **179,** 82
Collection	Mrs M. van Domselaer, Bergen, North Holland (from the artist)

769 The raven
Ravnen
1952
Hardboard
38×51·3 cm
Inscribed on the reverse *Asger Jorn 1952, Ravnen*

Literature Bibl. **179,** 55

Collection Mrs M. van Domselaer, Bergen, North Holland

770 The hot and the cold virgin
Die heisse und die kalte Jungfrau
1952
Plywood
18·3×30·3 cm
Inscribed on the reverse *Asger Jorn 1952, Die heisse und die kalte Jungfrau*

Literature Bibl. **179,** 84

Collection Mrs M. van Domselaer, Bergen, North Holland (from the artist)

771 The fugitive and the Dutch windmill
Flygtningen og den hollandske mølle
1953
Hardboard
36·2×41·2 cm
Inscribed on the reverse *Asger Jorn 1953* and titled in Danish as above. Although this picture is dated 1953 the *Studio Book* lists it before *The raven* (Cat. 769)

Literature Bibl. **179,** 50

Collection Mrs M. van Domselaer, Bergen, North Holland

Silkeborg Town: 1952–1953

When Jorn left the sanatorium he was lent a large room in which he could paint at Vestergade 22, Silkeborg, in the house belonging to his friend the photographer Johannes Jensen.

Addresses:
Møllegade 30, Silkeborg, Denmark
Studio: Vestergade 22, Silkeborg, Denmark

772 The Feast of St John, III
St Hans, III
1952
Canvas
80×99·5 cm
Inscribed upper left *Jorn 52* and on the reverse *Asger Jorn 1952, St Hans III*

Exhibitions Bibl. **97,** 59

Literature Bibl. **179,** 59

Collections Galerie Birch, Copenhagen
Torben Nielsen, Copenhagen

Note This painting is No.XII of *The seasons*, see chapter 10

773 The rite of spring, II
Vårens offer
(1952)
Hardboard
161×183·5 cm
Inscribed on the reverse *Vårens offer, Asger Jorn*

Exhibitions Bibl. **93,** 50; **98,** 75; **138,** 16; **139,** 61

Literature Bibl. **179,** 43

Collections I. Frederiksen, Denmark
Frode Folkvang, Holstebro, Dk

Note This painting is No.VII of *The seasons*, see chapter 10

774 Shrovetide
Fastelavn
1952
Hardboard
183·5×160 cm
Inscribed towards upper left *Jorn 1952*

Exhibitions Bibl. **98,** 72; **138,** 17; **139,** 61

Collection Frode Folkvang, Holstebro, Dk

Note This painting is No.IV of *The seasons*, see chapter 10

775 Study for Opus 2 on the Silent Myth
Studie for opus 2 af den stumme myte
1952
Hardboard
36×44·8 cm
Inscribed lower centre *Jorn 52*

Collection P. Solbjerghøj, Copenhagen

Reproduced Reprod. in large format, Fig.173

Note See chapter 11

776 Study No.3 for Opus 2 on the Silent Myth
Studie nr. 3 for opus 2 af den stumme myte
(1952)
Canvas
*c.*77×125 cm

Exhibitions Bibl. **93,** 54

Literature Bibl. **362,** reprod. plate 9, with other related studies

Collection Formerly Mrs Elise Johansen, Copenhagen

Note The present whereabouts of this painting are unknown. For information about the Silent Myth cycle, see chapter 11

777 Study No.4 for Opus 2 on the Silent Myth
Studie nr. 4 til opus 2 af den stumme myte
1952
Hardboard
65·5×160 cm
Inscribed upper left *Jorn* and on the reverse *Asger Jorn, Studie nr. 4 til opus 2 af den stumme myte, 1952*

Exhibitions Bibl. **93,** 55; **139,** 64

Literature Bibl. **362,** reprod. plate 9, with other related studies

Related studies A linoleum cut on the front and back covers of the first edition of *Held og Hasard, Writings*, Bibl. **363,** No.89

Collection Johannes Jensen, Silkeborg, Dk (from the artist)

Note See chapter 11

778 **On the Silent Myth, Opus 2**
Opus 2 af den stumme myte
1952
Hardboard
135×300 cm
Inscribed on the reverse *Asger Jorn, Opus 2 af den stumme myte 1952*

Exhibitions: Bibl. **93,** 52

Literature: Bibl. **282,** reprod. in colour p.15; **294,** reprod. p.22; **347,** reprod. Fig.11; **362,** reprod. plate 9, with related studies; **390,** reprod. p.200; **398,** reprod. p.111

Collection: Silkeborg Library, Dk (from the artist)

Reproduced: Reprod. in colour, Fig.83

Note: See chapter 11

779 **Christmas tree at the market**
Juletræ paa torvet
(1952)
Canvas
83·2×97·5 cm

Exhibitions: Bibl. **97,** 63, reprod. p.(4); **109,** 114; **162,** 23; **164,** 23; **165,** 24

Literature: Bibl. **179,** 63

Collections: Galerie Birch, Copenhagen
V. O. Permild, Copenhagen

Reproduced: Reprod. in colour, Fig.113

780 **Untitled**
(1952)
Canvas
79×98 cm

Collections: Galerie Birch, Copenhagen
Holten Lange, Frederikssund, Dk

781 **Untitled**
1952
Hardboard
53×40 cm

Inscribed upper left *Jorn 52*

Collection: Dr F. H. Meincke, Silkeborg, Dk (from the artist)

782 **Cosmic birth**
Création cosmique
1952
Canvas
62·5×72·5 cm
Inscribed lower left *Jorn 52* and on the reverse *Création cosmique 1952, Asger Jorn*

Auctions: Arne Bruun Rasmussen, Copenhagen, **200,** Oct 1966, No.229A (*hors cat.*)

Related studies: An etching in *Schweizer Suite,* Bibl. **363,** No.158, 9

Collections: Mrs Edith Dam, Copenhagen
Henrik Kampmann, Copenhagen

783 **Untitled**
(1952)
Canvas
97·7×124·5 cm

Exhibitions: Bibl. **139,** 60

Collection: Vagn Ove Jorn, Silkeborg, Dk

784 **Untitled**
1952
Hardboard
34·5×38 cm
Inscribed on the reverse *Asger Jorn 1952*

Collections: Kunstcirklen, Aarhus, Dk
P. Karll, Aarhus, Dk

785 **Lime tree**
Lindetræ
(*c.*1952)
Hardboard
59·5×92 cm
Inscribed on the reverse in pencil *Asger Jorn, Lindetræ*

Exhibitions: Bibl. **94,** 73

Collection: Mrs Elisabeth Taagelund, Herning, Dk

786 **Startled doves**
Opskræmte duer
1952
Hardboard
42·2×49·3 cm
Inscribed on the reverse *Asger Jorn 1952, Opskræmte duer*

Exhibitions: Bibl. **97,** 65

Collection: Valdemar Rohde, Copenhagen

787 **Untitled**
1952
Hardboard
91·5×160 cm
Inscribed upper right *Asger Jorn 1952*

Exhibitions: Bibl. **139,** 59

Collection: Mrs Gudrun Plett, Silkeborg, Dk

788 **The young couple**
Det unge par
1952–53
Hardboard
54·5×56 cm
Inscribed on the reverse *Asger Jorn, Det unge par 1952–53*

Exhibitions: Bibl. **98,** 75(a); **141,** 94, reprod. p.(11)

Literature: Bibl. **179,** 51

Collection: F. W. Øberg-Pedersen, Aarhus, Dk

789 **Duck paddock**
Andegaarden
1952–53
Hardboard
55×79·5 cm
Inscribed lower right *Jorn* and on the reverse *Asger Jorn 1952–53, Andegaarden*

Literature: Bibl. **179,** 58

Collection: Edith and Gunnar Christensen, Randers, Dk (from the artist)

790 **Matie**
1952–53
Hardboard
39×37 cm
Inscribed upper left *Jorn 52* and on the reverse *Asger Jorn 1952–53, Matie*

Literature: Bibl. **179,** 57

Auctions: Arne Bruun Rasmussen, Copenhagen, **195,** May 1966, No.348, reprod. p.53

Collection: Private collection, Denmark

791 The conjuror
Tryllekunstner
1952–53
Oil and sawdust on hardboard
49·8 × 61 cm
Inscribed on the reverse *Asger Jorn, Tryllekunstner 1952–53*

Exhibitions	Bibl. **97,** 64; **114,** 29
Literature	Bibl. **179,** 64
Collection	Nis Reinholdt, Vorgod, Dk
Reproduced	Reprod. in large format, Fig.174

792 Spanish drama
Spansk drama
1952–53
Canvas
100 × 89·5 cm
Inscribed on the reverse *Jorn 1952–53, Spansk drama*

Exhibitions	Bibl. **97,** 94; **161,** 144/6, reprod. p.144
Literature	Bibl. **179,** 94; **362,** reprod. plate 8; **389,** vol.II, reprod. Fig.914
Collections	Galerie Birch, Copenhagen Karl Thyrre, Copenhagen
Reproduced	Reprod. in colour, Fig.115

793 Study for Opus 5 on the Silent Myth
Étude pour la suite d'un mythe muet
1953
Canvas
77·8 × 100 cm
Inscribed on the reverse *Asger Jorn 1953, Étude pour la suite d'un mythe muet*

Exhibitions	Bibl. **126,** 20
Collection	Viggo Nielsen, Roskilde, Dk
Note	See chapter 11

794 On the Silent Myth, Opus 5
Opus 5 af den stumme myte
(1952–53)
Hardboard
65·5 × 159·8 cm

Exhibitions	Bibl. **97,** 92
Literature	Bibl. **179,** 92
Auctions	Bibl. **197,** 109; **201,** 197
Related studies	Cat. 793 is a detail study for this painting
Collections	Galerie Birch, Copenhagen Baron Flemming Lerche-Lerchenborg, Copenhagen Richard Scharff, Kgs Lyngby, Dk
Reproduced	Reprod. in colour, Fig.86
Note	See chapter 11

795 Mads
1953
Canvas
77 × 70·5 cm
Inscribed on the reverse *Asger Jorn, Silkeborg 1953*

Related studies	An etching from 1953, 10·2 × 7·9 cm, collection Silkeborg Museum, Dk, Inv. No.342:1959; see Fig.84
Collection	Formerly Philippe Dotremont, Brussels
Note	This painting is a detail study for *On the Silent Myth, Opus 7* (*Cat.*796). The title *Mads* is explained in chapter 11, p.91

796 On the Silent Myth, Opus 7
Af den stumme myte, opus 7
1953
Hardboard
134·5 × 300 cm
Inscribed upper left *Jorn 1953*

Related studies	Cat. 795 is a detail study
Collection	Silkeborg Library, Dk (from the artist)
Reproduced	Reprod. in large format, Fig.176
Note	See chapter 11

797 The wheel of life: January picture of the Seasons cycle
Livshjulet: januarbilledet af årstidssuiten
(1952–53)
Hardboard
184 × 161·5 cm

Exhibitions	Bibl. **94,** 76
Literature	Bibl. **173,** 419(a); **174,** 4767; **363,** No.91, reprod. p.14; **398,** reprod. p.55
Collection	The Royal Museum of Fine Arts, Copenhagen
Note	This painting is No.II of *The seasons*, see chapter 10

798 The awakening, I
Opvaagnen
(1952–53)
Hardboard
54·7 × 43·3 cm
Inscribed on the reverse *Asger Jorn*

Exhibitions	Bibl. **97,** 56
Literature	Bibl. **179,** 56
Collection	A. Søndergaard, Silkeborg, Dk

799 The awakening, II
Opvaagnen
1953
Insulite
152·5 × 121·5 cm
Inscribed lower right *Jorn* and lower centre *1953*

Exhibitions	Bibl. **99,** 62; **162,** 24; **164,** 24; **165,** 25
Related studies	The smaller painting of the same title, Cat. 798, is a preparatory study
Collection	R. Dahlmann Olsen, Copenhagen (from the artist)

800 On the Silent Myth, Opus 6
Opus 6 af den stumme myte
(1952–53)
Canvas
76 × 124·5 cm

Exhibitions	Bibl. **139,** 48; *Cobra*, Rotterdam, 1966, No.162, reprod. p.79; *Cobra*, Louisiana, Dk, 1966, No.160
Literature	Bibl. **183,** reprod. p.31
Related studies	See chapter 11
Collection	Dr Hans Kjærholm, Aarhus, Dk

801 Snow
Sne
1953
Hardboard
33×42·5 cm
On the reverse inscribed *Asger Jorn 1953, Sne*

Collections: Galerie Birch, Copenhagen
G. Godtfredsen, Copenhagen
John Darell, Copenhagen

802 Untitled
(1953)
Paper glued to hardboard
29·5×41·5 cm

Literature: Bibl. **183,** reprod. p.121

Collection: Silkeborg Museum, Dk

803 Untitled
(1953)
Paper glued to hardboard
41·2×29·5 cm

Literature: Bibl. **183,** reprod. p.122

Collection: Silkeborg Museum, Dk

804 Pot-belly – on fire
Grand ventre – incendie
1953
Canvas
114·2×95 cm
Inscribed upper right *Jorn 53* and on the reverse *Grand ventre – incendie*

Literature: Bibl. **183,** reprod. p.125

Collections: Galerie Birch, Copenhagen
Silkeborg Museum, Dk

Reproduced: Reprod. in large format, Fig.175

805 Piss-proud
Blærerøv
1953
Hardboard
25×37·7 cm
Inscribed on the reverse *Asger Jorn, Blærerøv 1953*

Collections: Galerie Birch, Copenhagen
Mr and Mrs E. Jungmann Petersen, Randers, Dk

806 Untitled
(1953)
Hardboard
62·3×85·5 cm
Inscribed lower right *Asger Jorn*

Auctions: Arne Bruun Rasmussen, Copenhagen, **207,** 10 May 1967, No.172, reprod. p.59

Collections: Mrs Birger Christensen, Copenhagen
Galerie Richard Henriksen, Copenhagen

807 The wheel of life, Opus 4: January painting of the Seasons
Livshjulet, opus 4
(1953)
Hardboard
130·7×105·2 cm

Collection: Silkeborg Library, Dk
(from the artist)

Note: This painting is No.III of *The seasons*, see chapter 10. It was damaged beyond repair by a fire which broke out in the library on the night of 30–31 December 1954

808 Untitled
1953
Canvas
80×66·2 cm
Inscribed lower left *Jorn* and on the reverse *Asger Jorn, 1953 Silkeborg*

Collection: Johannes Jensen, Silkeborg, Dk
(from the artist)

Reproduced: Reprod. in colour, Fig.116

809 Two grotesques
To grotesker
(1953)
Insulite
122×91·5 cm

Exhibitions: Bibl. **139,** 37; *Cobra*, Rotterdam, 1966, No.144, reprod. p.75; *Cobra*, Louisiana, Dk, 1966, No.142

Literature: Bibl. **183,** reprod. p.36

Collection: Dr Hans Kjærholm, Aarhus, Dk

810 Demons
Dæmoner
(1953)
Insulite
122×91·5 cm

Exhibitions: Bibl. **122,** II, 64; **132,** 14

Literature: Bibl. **181,** 77 and 91

Collections: Frederik Dam, Copenhagen
Esbjerg Kunstmuseum, Dk

811 Hateful togetherness
Hadefuld samhørighed
(1953)
Hardboard
65·2×54·4 cm

Exhibitions: Bibl. **97,** 90

Literature: Bibl. **179,** 90

Collections: Galerie Birch, Copenhagen
Galerie Tapet og Kunst, Odense, Dk
Poul Hesby, Odense, Dk

Reproduced: Reprod. in large format, Fig.177

812 **The little octopus family**
Den lille familie Octopus
(1953)
Canvas
56×65 cm
Inscribed lower left *Jorn*

Auctions	Nelleman & Thomsen, auctioneers, Aarhus, Dk, negotiated the sale privately to the present owner in about 1958
Collection	V. Nielsen, Vinderup, Dk

813 **Untitled**
(1953)
Hardboard
40·8×89·5 cm

Collections	Galerie Tapet og Kunst, Odense, Dk Alf Jensen, Faaborg, Dk

814 **Yellow eyes**
De gule øjne
1953
Hardboard
62×51·5 cm
Inscribed on the reverse *Asger Jorn, De gule øjne, Silkeborg 1953*

Exhibitions	Bibl. **97,** 88; **157,** 74; **162,** 25; **164,** 25; **165,** 26
Literature	Bibl. **179,** 88; **182,** 133
Related studies	A sketch for a ceramic, 1952, crayon on paper, SM 22·2×14·9 cm, Silkeborg Museum, Dk, Inv. No.764:1959
Collections	Galerie Richard Henriksen, Copenhagen Louisiana Foundation, Humlebæk, Dk
Reproduced	Reprod. in colour, Fig.22

815 **The emigrants**
Emigranterne
1953
Insulite
91×122 cm
Inscribed lower right *Jorn 53*

Exhibitions	Bibl. **113,** 32; **138,** 25; **139,** 67
Collection	Einer Madsen, Silkeborg, Dk

816 **St John**
St Hans
1953
Canvas
52·8×60 cm
Inscribed lower right *Jorn* and on the reverse *Asger Jorn 1953*

Collection	Tage Møller Andersen, Silkeborg, Dk
Note	This painting is No.XIII of *The seasons*, see chapter 10

817 **The white lady from Vrads**
Den hvide dame fra Vrads
1953
Hardboard
54×66 cm
Inscribed lower left *Jorn* and on the reverse *Den hvide dame fra Vrads, Jorn 53*

Literature	Bibl. **179,** 91
Collection	Johannes Jensen, Silkeborg, Dk (from the artist)

818 **Sea gods, II**
Havets guder
(1953)
Hardboard
95·5×52 cm

Exhibitions	Bibl. **97,** 89
Literature	Bibl. **178**; **179,** 89
Collections	Galerie Birch, Copenhagen Erling Koefoed, Copenhagen

819 **Midsummer Night's Dream**
En Skærsommernatsdrøm
1953
Hardboard
160·2×183 cm
Inscribed lower centre *Jorn 53*

Collection	Holger Heimburger, Copenhagen
Reproduced	Reprod. in colour, Fig.73
Note	This painting is No.XIV of *The seasons*, see chapter 10

820 **Untitled**
1953–59
Insulite
116×88·8 cm
Inscribed lower right *Jorn* and on the reverse *Jorn 1953–59*

Related studies	A water-colour and pencil drawing, 1953, SM 47×32·8 cm, collection Silkeborg Museum, Dk, Inv. No.801:1959
Collection	Glavind Thomsen, Silkeborg, Dk
Reproduced	Reprod. in large format, Fig.178

821 **Untitled**
1953
Insulite
90×62 cm
Inscribed on the reverse *Jorn 1953*

Exhibitions	Bibl. **112,** 32; **138,** 18; **139,** 68, reprod. p.(11)
Collection	Frode Folkvang, Holstebro, Dk

822 **Repose**
Repos
1953–59
Hardboard
151×120·3 cm
Inscribed towards lower right *Jorn* and on the reverse *Jorn, Repos 1953–59*

Exhibitions	Bibl. **313,** No.23, reprod. in cat.; *Polarität*, Recklinghausen, Germany, 1961, No.D.227, reprod. in cat.; Bibl. **162,** 70; **164,** 81; **165,** 83
Collections	Galerie Rive Gauche, Paris H. de Jong, Hengelo, Holland
Reproduced	Reprod. in colour, Fig.117

Switzerland and Italy: 1953–1954

Jorn left Denmark at the end of October 1953 for Switzerland where he lived throughout the winter and early spring. In May 1954 he moved to Albisola in Italy, taking with him a number of finished and unfinished paintings. Several of the paintings in the following group were begun in Switzerland and completed in Italy.

Addresses:
Chalet Perce-Neige, Chesières,
Villars-sur-Ollon, Vaud, Switzerland
Via Isola 6, Albisola-Mare, Savona, Italy

823 **Murder in the Alps**
Les spectateurs et l'assassin de l'Urs
(1953)
Canvas
54·5×100·5 cm
Inscribed on the reverse *Villars, Suisse*

Exhibitions: Bibl. **139,** 34
Literature: Bibl. **179,** 124
Collection: Dr Hans Kjærholm, Aarhus, Dk
Note: This picture and Cat. 824 are part of what was once a larger painting whose subject related to the murder of Sir Jack Drummond, his wife and daughter, while camping in the French Alps in August 1952. Jorn cut out and kept these two parts of the canvas and destroyed the rest

824 **Untitled**
(1953)
Canvas
25×44·5 cm
The painting was mounted on a new canvas *c.*1962

Literature: Bibl. **179,** 124
Collection: Pierre Wemaëre, Versailles
Note: See note to Cat. 823

825 **Swiss picture**
Svejtsbillede
1953
Hardboard
43·5×44 cm

Exhibitions: Bibl. **118,** reprod. p.(7)
Literature: Bibl. **179** (in a list of paintings belonging to the Silkeborg Museum); **183,** reprod. p.124
Collection: Silkeborg Museum, Dk

826 **Imposition, I**
On s'impose
1953
Hardboard
37×25 cm
Inscribed on the reverse *Jorn 1953*

Exhibitions: Bibl. **143,** (3), reprod. in colour on the front cover
Literature: Bibl. **179,** 100
Collections: Galerie Benador, Geneva
Private collection, Zurich

827 **Untitled**
1953
Board
SM 36×24 cm
Inscribed upper left *Jorn*

Exhibitions: Bibl. **137,** 1, reprod. p.8; **143,** (4)
Collections: Galerie Benador, Geneva
Piergiorgio Gallizio, Alba/Piedmont, Italy

828 **Untitled**
1953
Canvas
44×45 cm
Inscribed on the reverse *Jorn 1953, Suisse*

Exhibitions: Bibl. **143,** (5)
Collections: Galerie Benador, Geneva
Galerie de Seine, Paris

829 **Untitled**
1953
Hardboard
25×37·8 cm
Inscribed on the reverse *Jorn 1953*

Collections: R. Dahlmann Olsen, Copenhagen
Dr Paolo Marinotti, Milan

830 **Untitled**
1953
Hardboard
SM 25·5×37·5 cm
Inscribed lower right *Jorn* and on the reverse *Jorn 53*

Collections: Galleria Schettini, Milan
E. Perrel, Paris

831 **Valiant resistance**
Maskulin standhaftighed
1953
Canvas
98·7×78·2 cm
Inscribed on the reverse *Jorn 1953, Villars, Suisse, Maskulin standhaftighed*

Exhibitions: Bibl. **112,** 33
Literature: Bibl. **179,** 132; **183,** reprod. p.126; **398,** reprod. p.129
Related studies: (i) An indian ink and water-colour drawing, *c.*1953, 29·5×21 cm, inscribed 'Svits' on the mount, Silkeborg Museum, Dk, Inv. No.585: 1959
(ii) An etching in *Schweizer Suite, Writings,* Bibl. **363,** No.158, 13
Collection: Silkeborg Museum, Dk

832 Bridal couple
Brudepar
1953
Plywood
50×41·3 cm
Inscribed on the reverse *Asger Jorn 1953, Brudepar*

Literature Bibl. **183,** reprod. p.123

Collection Silkeborg Museum, Dk

833 Face
Visage
1953
Hardboard
35×24 cm
Inscribed lower right *Jorn* and on the reverse *1953*

Literature Bibl. **179,** 103

Collections Galleria d'Arte del Naviglio, Milan (from the artist)
Galerie Krugier, Geneva

834 Untitled
1953
Hardboard
24·7×37·2 cm
Inscribed lower right *Jorn* and on the reverse *Jorn 1953, Suisse*

Literature Bibl. *Writings*, **363,** No.117, reprod. p.74

Collections Mrs Elise Johansen, Copenhagen (from the artist)
Galerie Birch, Copenhagen

835 The distance between
L'espace entre les [(?)*gens*]
(1953/54)
Canvas
99·2×79·4 cm
Inscribed on the reverse *Jorn, L'espace entre les . . .* (the last word is missing)

Collections Galerie Tapet og Kunst, Odense, Dk
Alf Jensen, Faaborg, Dk

836 Children's game
Børneleg
1953
Insulite
60×91·5 cm
Inscribed upper right *Jorn 53* and on the reverse *Børneleg, Asger Jorn 1953*

Exhibitions Bibl. **139,** 65

Collections Poul Borchsenius, Randers, Dk
Svend Hansen, Aarhus, Dk
Christian Broundal, Vinderup, Dk

837 Space woman
Femelle interplanétaire
1953
Canvas
100×82 cm
Inscribed on the reverse *Femelle interplanétaire, Asger Jorn, Svizzera 1953*

Exhibitions Bibl. **115,** 60; **126,** 21; **135,** 24; **149,** 107; **150,** 113; **151,** 263, reprod. p.(109)

Literature Bibl. **179,** 128; **398,** reprod. p.85

Related studies An etching in *Schweizer Suite*, *Writings*, Bibl. **363,** No.158, 12

Collection Kresten Krestensen, Copenhagen

Reproduced Reprod. in colour, Fig.23

838 The appetite of an angel
L'appetit d'un ange
(1953/54)
Canvas
25·5×56 cm
Inscribed on the reverse *Jorn, L'appetit d'un ange*

Collections Frederik Dam, Copenhagen
Edith and Gunnar Christensen, Randers, Dk

839 Children causing parental quarrels
Det er børnene der skaber uenighed imellem forældrene
Les enfants causent (des) querelles paternelles
1953
Canvas
44·5×44·5 cm
Inscribed on the reverse *Les enfants causent querelles paternelles, Asger Jorn 1953, Villars, Suisse*

Exhibitions Bibl. **109,** 112; **114,** 30; **116,** 148, reprod. plate 51; **135,** 18; **149,** 106; **150,** 112; **151,** 262; **162,** 26; **164,** 26; **165,** 27

Literature Bibl. **179,** 104; **264** reprod. p.40; **398,** reprod. p.31

Collection Kresten Krestensen, Copenhagen

840 Untitled
(1953/54)
Hessian
45×45 cm

Collection Mrs M. van Domselaer, Bergen, North Holland

841 Over my dead body
Vous ne m'aurez pas vivant
1954
Insulite
SM 60×50 cm
Inscribed on the reverse *Jorn 1954*, together with a long text in French signed *Chr. Dotremont*, see Fig.52 and the note below

Exhibitions Bibl. **147**

Literature Bibl. **179,** 136

Related studies An indian ink drawing in *La chevelure des choses*, Bibl. **363,** No.157, p.(26)

Collection O. Schellekens, Brussels

Reproduced Reprod. in large format, Fig.179

Note Christian Dotremont, in a letter to Guy Atkins dated 22 August 1963, makes the following comment (translated into English) concerning the text inscribed on the back of this painting: 'The inscription on the back of the picture raises a secondary problem. It is an extract which I made from a little publication called *La grasse matinée* in which some friends and I mixed up our texts anonymously, about 1947. It would therefore be best to regard this text as being anonymous.'

842 Untitled
(1954)
Insulite
60·5 × 34 cm
Inscribed indistinctly on the reverse *1954, (J)orn, Suisse*(?)

Literature: Bibl. **183,** reprod. p.127

Collection: Silkeborg Museum, Dk

843 My castle in Spain
Mon château d'Espagne
1954
Insulite
123·7 × 91·5 cm
Inscribed on the reverse *Asger Jorn, Albisola Mare 1954, Mon chateau d'Espagne*. This painting was begun in Switzerland during the winter of 1953/54 and finished in Italy in 1954

Exhibitions: Bibl. **112,** 31; **139,** 63; **162,** 28, reprod. p.(31); **164,** 28, reprod. p.(12); **165,** 29, reprod. p.12; **169,** 7

Literature: Bibl. **179,** 129; **183,** reprod. p.29; **299,** reprod. Fig.56

Related studies: An etching from 1953 in *Schweizer Suite, Writings*, Bibl. **363,** No.158, 11. The etching represents a detail from the upper right part of the painting

Collections: Frederik Dam, Copenhagen
Dr Hans Kjærholm, Aarhus, Dk

Reproduced: Reprod. in large format, Fig.180

844 The beach cat
Strandkatten
1954
Insulite
92 × 121·5 cm
Inscribed lower right *Jorn* and on the reverse *Strandkatten, Jorn 54*

Exhibitions: Bibl. **139,** 71

Literature: Bibl. **183,** reprod. p.34

Related studies: (i) A crayon drawing, 1953, 15 × 22·4 cm, reprod. in Bibl. **183,** p.32
(ii) An indian ink drawing, 1953, 20·8 × 29·4 cm, reprod. in Bibl. **183,** p.33

Collection: Dr Hans Kjærholm, Aarhus, Dk

845 Untitled
(1954)
Insulite
61·5 × 55 cm

Literature: Bibl. **183,** reprod. p.129

Collection: Silkeborg Museum, Dk

846 Untitled
1954 (March)
Hardboard
37·7 × 25·1 cm
Inscribed on the reverse *Asger Jorn*, with a dedication dated 28 March 1954

Collection: Pierre Freymond, Lausanne
(from the artist)

847 Untitled
1953–1954–1959
Insulite
87·8 × 60·5 cm
Inscribed lower right *Jorn* and on the reverse *Asger Jorn, malet i Svejts 1953, Italia 1954, Danmark 1959* (painted in Switzerland 1953, Italy 1954, Denmark 1959)

Exhibitions: Bibl. **169,** 6

Collections: Galerie Hybler, Copenhagen
Johannes Valeur, Copenhagen

848 Queens of the sidewalk
Promenade des demi-mondaines
(1954)
Canvas
Size unknown: *c.* 30 × 62 cm

Collection: Formerly Galleria d'Arte del Naviglio, Milan

Note: This painting has not been found. The artist remembers the size as being approximately as shown above. The French title was written on a photograph of this painting in an album belonging to the artist

849 Zazou *or* **Depressed heroism**
Zazou ou *Héroisme déprimé*
(1954)
Cloth
Size unknown: *c.* 100 × 60 cm

Collection: Formerly Galleria d'Arte del Naviglio, Milan

Note: This painting has not been found. The title is taken from a snapshot belonging to the artist, who remembers the size of the painting as being approximately as shown above

850 Lovers in outer space
Couple amoureux interplanétaire
(1954)
Insulite
SM 95 × 100 cm

Exhibitions: Bibl. **164,** 29; **165,** 30

Collection: Galleria d'Arte del Naviglio, Milan
(from the artist)

Note: The French title is taken from a snapshot belonging to the artist. The measurements were supplied by the gallery in Milan

851 Pa Ubu
Père Ubu
(1954)
Insulite
Size unknown: *c.* 60 × 45 cm
Inscribed lower right *Jorn*

Exhibitions: Bibl. (?)**112,** 36

Collection: Formerly Galleria d'Arte del Naviglio, Milan

Note: This painting has not been found. The title is taken from a snapshot belonging to the artist, who remembers the size of the painting as being approximately as shown above

852 Untitled
(1954)
Canvas
80×55 cm
Inscribed on the reverse *Jorn*

Collection Pierre Alechinsky, Paris

853 Imposition, II
On s'impose
(1954, Italy)
Canvas
97·5×77 cm
Inscribed lower right *Jorn* and on the reverse *On s'impose* and in red paint:
Oh, Ma, what's that like strawberry jam?
Hush, hush my child, it's only Pa run over by a tram

Exhibitions Bibl. **139,** 75

Related studies A smaller painting of the same title, Cat. 826

Collection Aage Damgaard, Herning, Dk

Note This painting has been included because of its close resemblance to the smaller *On s'impose* (Cat. 826), dated 1953

854 Untitled
(1954)
Canvas
SM 121×75 cm

Exhibitions Bibl. **162,** 30; **164,** 30; **165,** 31

Collection Pierre Alechinsky, Paris

855 Untitled
1954
Hardboard
SM 43·2×28·6 cm
Inscribed on the reverse *Jorn 1954*

Collection Private collection, New York

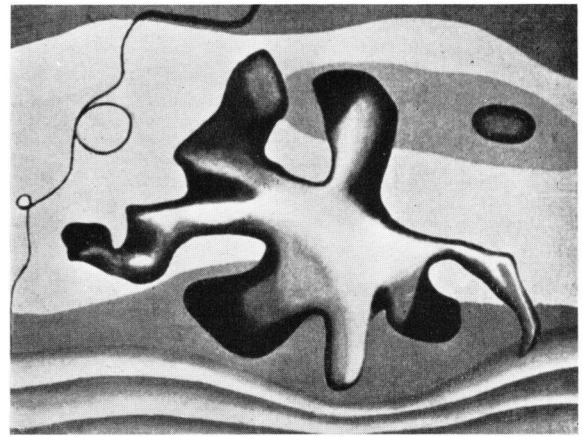
Appendix

App.1 **Portrait after Hans Memling**
(1936)
Canvas
50 × 37·3 cm
Inscribed upper right *Hans Memling, copi* ('copy after Hans Memling'), being a copy from a portrait in the Louvre

Collections	P. J. M. Vinther, Silkeborg, Dk (from the artist) M. Ladegaard, Odder, Dk
Note	Not reproduced

App.2 **Title unknown**

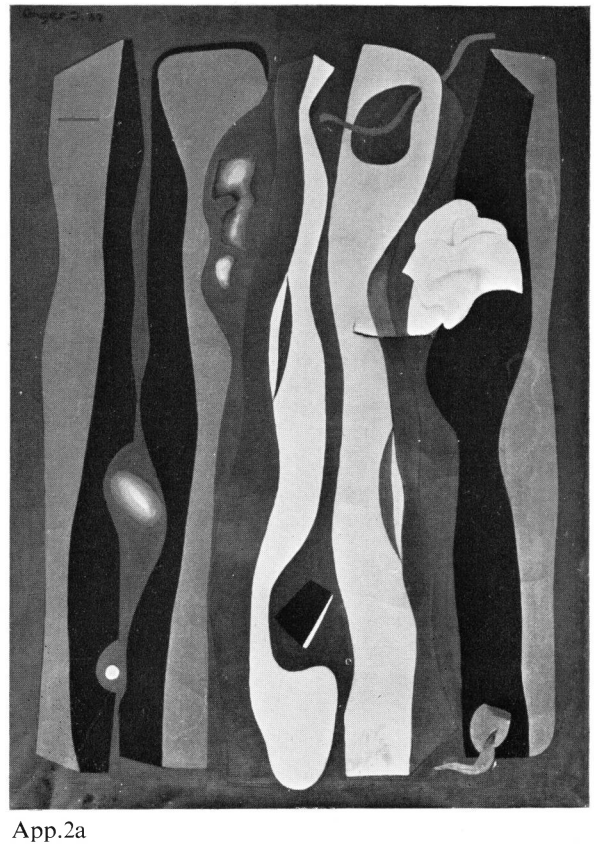
Note	A painting from 1937, signed upper right *A.J.37*. The reproduction here is taken from a review by Ejler Bille of the Jorn-Wemaëre exhibition at Dam & Fønns, Copenhagen in 1938 (Bibl. **229,** p.20). Nothing is known of the whereabouts of this painting



App.2

App.2a **Tron, II**
1937
Cloth
SM 96 × 68 cm
Inscribed upper left *Asger J. 37* and on the reverse *Tron II, Asger J. 37*

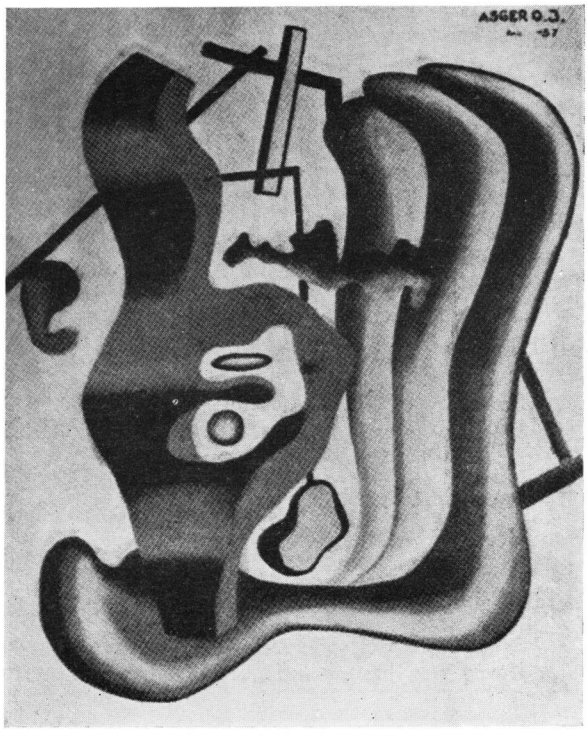
Related studies	A related drawing is reproduced in Bibl. **7,** p.(6)
Collection	G. Olafsson, Reykjavik, Iceland
Note	The photograph shows a tear in the fabric near the centre of the picture



App.2a

App.3 **Title unknown**

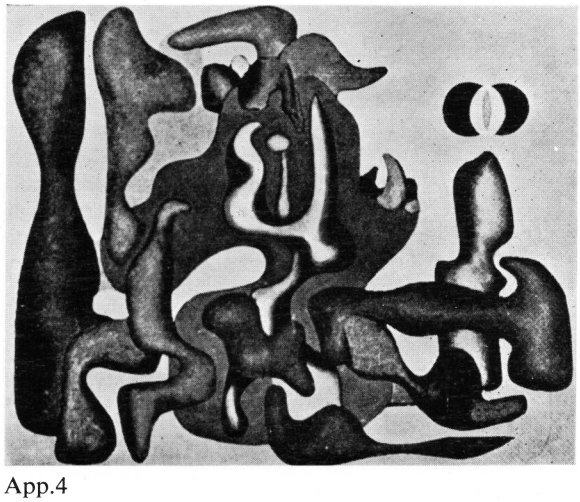
Note — The reproduction here is taken from the Jorn-Wemaëre exhibition catalogue of 1938 (Bibl. **7,** p.6).
A photograph also appeared in an article by Ejler Bille, based on an interview with Jorn and Wemaëre (Bibl. **230,** p.5).
The painting is signed upper right *Asger O. J., Paris 37*. Nothing is known of its whereabouts



App.3

App.4 **Composition against a blue background**
Composition sur fond bleu
Paris 1938
SM 70×95 cm

Note — The photograph is taken from a book on modern Danish art by Niels Th. Mortensen (Bibl. **231** and **377**), who believes that the painting was exhibited at the 'Surindépendants' in 1938 (Bibl. **8a**) and is likely to have gone into a private collection in France in about 1938


App.4

App.5 **Untitled**
(1939)
Hessian glued to plywood
2·3×4·6 cm

Collection — Mrs Kirsten Lyngborg, Copenhagen (from the artist)

Note — The painting has faded and does not reproduce clearly

App.6 **Untitled**
(1939/40)
20·5×9·5 cm
Inscribed lower left *A. J.*

Collection — Finn Juhl, Copenhagen (from the artist)

Note — The outline has been incised into the wood with a hot metal point

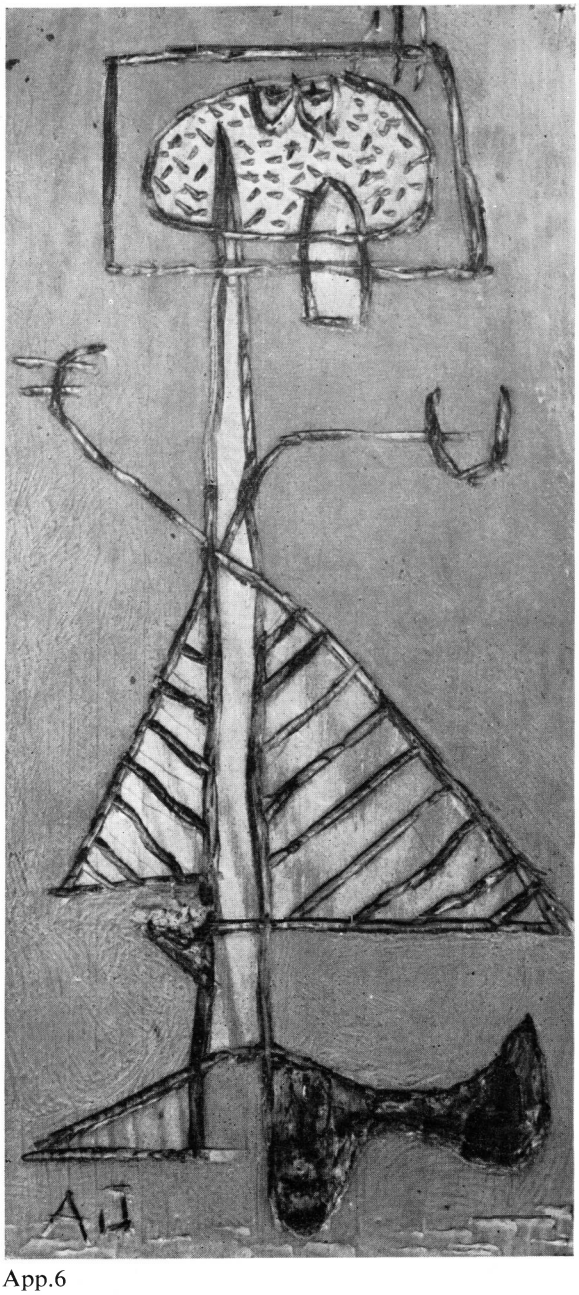
App.7 **View over Kalundborg Fjord**
Udsigt over Kalundborgfjord
(1940)
Cardboard
29·5×39·8 cm
Inscribed lower right *A. Jørgensen*

Auctions — Bibl. **219,** 113

Collections — Mrs Ingeborg Steenberg, Refsnæs, Dk (from the artist)
V. O. Permild, Copenhagen

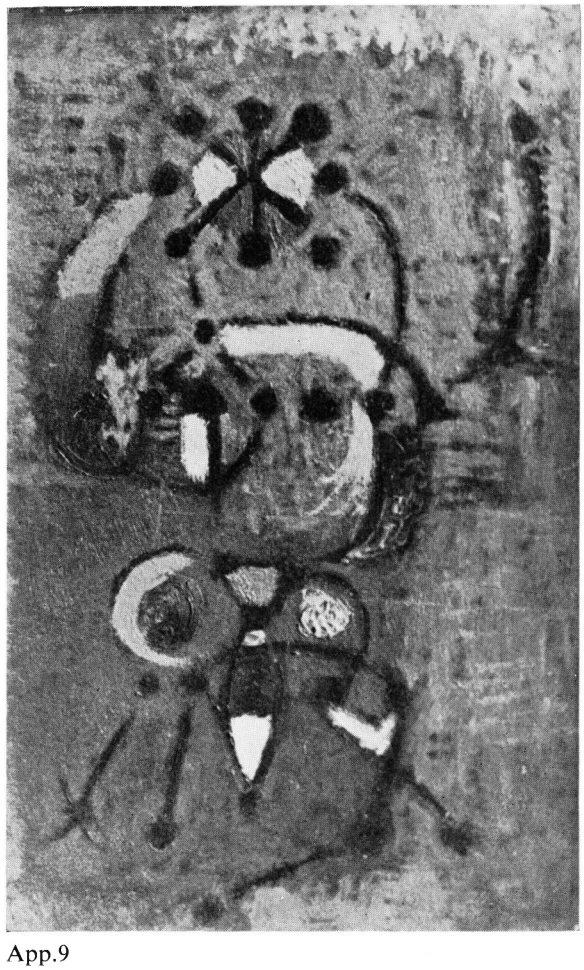
Note — Not reproduced

App.5



App.6

App.8



App.9

App.8 **Untitled**

Note — The photograph reproduced here is of an untitled painting from *c.*1940 which appeared in an article on Jorn by Egill Jacobsen in 1941 (Bibl. **232,** p.105). Nothing is known of the whereabouts of this painting

App.9 **Title unknown**
*c.*1940
*c.*40 × 25 cm

Note — Max Müller in Copenhagen photographed this painting and a number of other Jorn paintings in about 1940 and has kindly made the negatives available. Nothing is known of the present whereabouts of this picture

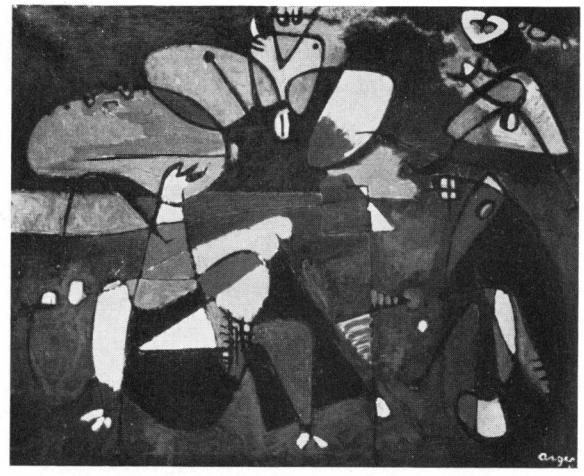
App.10 **Drama, I**
1940
Canvas
80×100·8 cm
Inscribed lower right *Asger J. 40*

Exhibitions — Bibl. (?)**14,** 122; **58,** 83

Literature — Bibl. **232,** reprod. p.104; COBRA review, No.6, Apr 1950, reprod. p.17

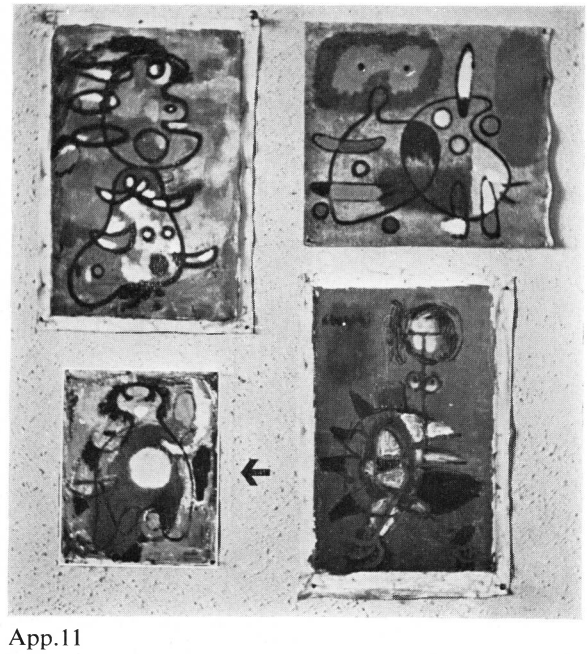
Collections — Mrs Elna Fonnesbech Sandberg, Copenhagen
Private Collection, Aarhus, Dk

Note — The photograph arrived too late for the entry to be included in the main part of the catalogue


App.10

App.11 **Title unknown**
Refsnæs 1940
Canvas
*c.*22×18·5 cm

Note — The adjoining photograph was taken by R. Dahlmann Olsen as part of a view that included three other canvases from 1940, which were pinned unstretched to a wall. The other three paintings are known and it has therefore been possible to estimate the size of the missing picture. Nothing is known of its whereabouts


App.11

App.12 **Portrait of a lady in black**
(1943)
Canvas
37×37 cm

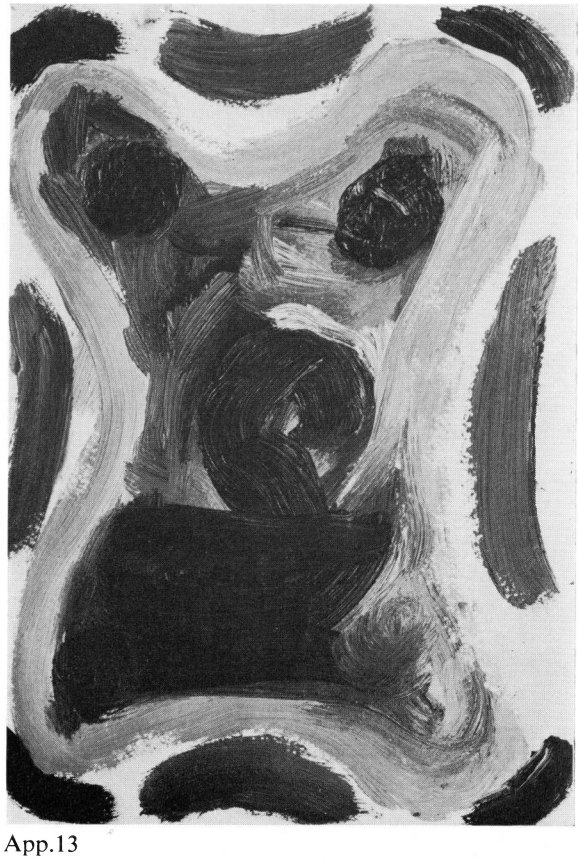
Collection — Mrs M. Jørgensen, Silkeborg, Dk

Note — This is a head and shoulder portrait of a lady in a black dress with a high collar.

Not reproduced

App.13 **Untitled**
1943
Oil sketch on paper
25·8×18 cm
Inscribed on the reverse *Skitse, Jorn 1943*

Collection — P. V. Glob, Copenhagen (from the artist)


App.13

App.14 **Portrait of Mrs Elna Fonnesbech Sandberg, I**
(1944)
Canvas
46·8×55·8 cm

Auctions — Bibl. **219,** 112, reprod. p.31

Collection — Private collection, Denmark

Note — See Fig.90

App.15 Untitled
1947
Hessian glued to plywood
27·3 × 23 cm
Inscribed on the reverse *Illiers l'Évêque 1947, Asger Jorn*

Collection — Mrs Kirsten Lyngborg, Copenhagen (from the artist)

App.16 Raft of the Medusa
Le radeau de la Méduse
1950
Hardboard or cardboard
*c.*47 × 60 cm

Note — This picture was exhibited in Liège in 1951 (Bibl. **80,** 61) and subsequently at Galleria di Spazio in Rome (Bibl. **105**) where it was reproduced in the catalogue without title or description. The photograph here is taken from that catalogue. Christian Dotremont refers to this painting in his article from 1962 in MUSEUMJOURNAAL (Bibl. **334,** p.156). It disappeared after the exhibition in Rome in 1954 and has not been traced since then

App.17 Title unknown

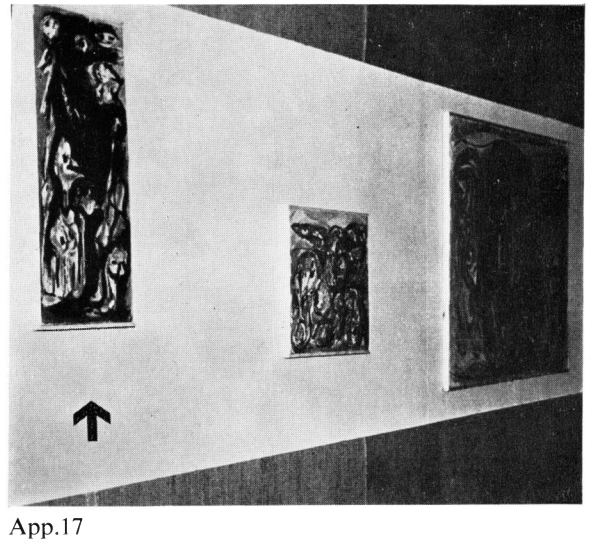
Note — The photograph reproduced here belongs to Christian Dotremont. It was taken at the Liège COBRA exhibition and is part of a larger view that includes two other Jorn paintings hanging on the same wall at the Palais des Beaux-Arts in Liège in 1951 (Bibl. **80**). The photograph was taken from an angle and this has distorted the shape of the painting on the left, which is the missing one. The artist remembers that the picture had been exhibited previously at Galerie Pierre, Paris, also in 1951 (Bibl. **77**). Nothing is known of the whereabouts of this painting. It was painted in Suresnes in 1950/1 and has been missing since 1951

App.18 Au revoir Paris
Suresnes 1951
Probably hardboard
*c.*60 × 70 cm

Note — A snapshot (Fig.6) shows the artist working on this painting shortly before leaving Paris in 1951. Erik Nyholm took this painting and a number of smaller ones to Philadelphia with him in 1952 to sell on Jorn's behalf. Most of the other pictures are now in the J. N. Streep collection, but this one has been missing since 1952

App.15

App.16


App.17

App.19 **Council for the propagation of Danish beauty in foreign lands**
Komiteen til udbredelse af dansk skønhed i udlandet
*c.*1953
Canvas
80 × 100 cm

Exhibitions: Bibl. **105**

Literature: Bibl. **179,** 125

Related studies: (i) A coloured linoleum cut, 1952/3, 36 × 44·5 cm, edition of 25, collection Silkeborg Museum, Dk, Inv. No.786: 1959
(ii) A black and white linoleum cut, 1953, SM 35 × 45 cm, published in only one or two copies, collection Erling Koefoed, Copenhagen; see Fig.197

Note: The photograph here is from a page proof belonging to the artist. The proof was made in about 1954 for a publication which did not come out. This painting has been missing since 1954, when it was exhibited at Galleria di Spazio in Rome

App.19

App.20 **Children raising hell**
Les enfants s'engueulent
1953/54
Small format

Note: A painting with this title is listed in the *Studio Book* (Bibl. **179,** 106). It appears there amongst a group of 'small pictures and studies', which means that its dimensions are probably between canvas size 5–10. There is an etching of this title from 1953 in *Schweizer Suite* (*Writings*, Bibl. **363,** No.158, 14), see Fig.198. The painting itself is believed to be in a private collection somewhere in Switzerland

App.22

App.21 **A stranger in the village**
L'étranger au village
1953/54
Size unknown

Note: The picture is listed in the *Studio Book* (Bibl. **179,** 98) as belonging to 'a photographer in Milan'. There is an etching from 1953 of the same title in *Schweizer Suite* (*Writings*, Bibl. **363,** No.158, 17), see Fig.199. The owner of this painting has not been traced

App.22 **The Swiss Guard**
La Garde Suisse
(1953/54)
Canvas
75 × 117·5 cm

Literature: Bibl. **179,** 126; **183,** p.136 (wrongly dated)

Related studies: An etching, *Schweizer Garde*, in *Schweizer Suite*, *Writings*, Bibl. **363,** No.158, 15

Collection: Silkeborg Museum, Dk

App.24

App.23 **Committee of seven**
Conférence à sept
1953/54
Size unknown

Note — The picture is listed in the *Studio Book* (Bibl. **179,** 127) and there is an etching of the same title, dated 1953, in *Schweizer Suite* (*Writings*, Bibl. **363,** No.158, 16), see Fig.200. Nothing is known of the whereabouts of the painting

App.24 **Sheep-Wolf**
Mouton-Loup
1953/54
Size unknown

Note — The reproduction here is from a snapshot belonging to the artist and titled on the back. The painting is believed to have passed through the Galleria d'Arte del Naviglio in Milan in about 1954, but nothing is known of its present whereabouts

App.25 **The couple**
Parret
1952–54
Hardboard
SM 31·5 × 22 cm
Inscribed on the reverse *Parret, Asger Jorn, 1952–1954,* with a signed dedication

Literature — Bibl. **179,** 41

Collections — Tullio Mazzotti, Albisola, Italy
Mrs Esa Rossello, Savona, Italy

App.26 **Untitled**
(1954)
Hardboard
SM 37 × 25 cm

Collection — Cornelis van Beverloo, Paris
(from the artist)

App.25

App.26

Bibliography

The bibliography runs from 1933 to 1965 inclusive. It was closed on 1 January 1966, because the manuscript was then being prepared for publication.

Index

Part 1 Exhibitions
Part 2 Catalogues of public and private collections
Part 3 Auctions
Part 4 Selected books, articles, and prefaces

Abbreviations

Dk	(Danmark)	*Denmark*
DF	(Den Frie Udstillingsbygning)	*Free Exhibition Hall*
Høst	(Høstudstilling)	*'Harvest' Group Exhibition*
Kr.	(Kroner)	*Danish crowns*
ND	(Uden år)	*No date*
Priv.	(Privateje)	*Private collection*

For other abbreviations see the general list of abbreviations at the end of the book

Part 1: Exhibitions

The list of exhibitions is divided into two sections:

Section A includes every known exhibition in which Jorn took part from 1933 to 1953, regardless of whether the works which he exhibited were in oil or in one of the other media. In the case of oil paintings the full details (titles, dates, prices, etc.) are given, according to the information contained in the catalogues. Works in the other media are not given their full description.

Section B contains those exhibitions from the years 1954 to 1965 in which oil paintings from the *earlier* period (1933–53) were shown. The many exhibitions from the last ten years which only contained newer paintings by Jorn or works in the minor media have been excluded. Important prefaces from such catalogues are cited in Part IV under *Selected books, articles, and prefaces.*

Part 1: Exhibitions

Section A: 1933–1953

1933

1 21–29 Oct 1933. Silkeborg (Dk). **Maleriudstilling**
Mixed exhibition of paintings.
54 *Portrætstudie*; **55** *Bakker ved Sminge.*

1937

2 Paris. **Exposition Internationale: Pavillon des Temps Nouveaux**
A description of the pavilion and its contents was published by Le Corbusier and P. Jeanneret: *Des canons, des munitions? Merci! Des logis . . . S.V.P.*, Boulogne, 1938.
Jorn made some decorations for this pavilion which are reproduced on pp.33 and 50 of the above monograph.

3 5 Mar–4 Apr 1937. Paris. Indépendants.
48me exposition: 1937
Exhibition of the 'Société des artistes indépendants'.
1616 *Composition abstraite, no.1*; **1617** *Composition abstraite, no.2.*

4 1–13 Sep 1937. Copenhagen. DF. **Linien**
Group exhibition.
275 *Komposition I*, Kr.250; **276** *Komposition II*, Kr.250.
Nos.277–82 were water-colours and drawings.

5 13–28 Nov 1937. Copenhagen. DF.
Kunstnernes Efteraarsudstilling
Group exhibition.
96 *Modsætninger*, Kr.500; **97** *Æventyret*, Kr.300; **98** *Paa skillevejen*, Kr.200; **99** *De gule dominanter*, Kr.300; **100** *I døde rytmer*, Kr.85.

6 20–28 Nov 1937. Silkeborg (Dk).
Ung kunst i Silkeborg
Mixed exhibition of modern art.
40 *Sorte blomster*, Kr.1,300; **41** *Formrytmer I*, Kr.300; **42** *Formrytmer II*, Priv.; **43** *Den sorte plet*, Kr.600; **44** *Blåt og rødt*, Kr.300; **45** *Æventyr*, Kr.250; **46** *Blå kugle*, Kr.75; **47** *Figurer i gult*, Kr.60; **48** *Absinter*, Kr.60; **49** *Form*, Kr.60; **50** *Kubistisk komposition*, Kr.75; **51** *Figurer på sort*, Priv.
Nos.52–6 were gouache drawings.

1938

7 1–16 Jan 1938. Copenhagen. Dam & Fønns.
Pierre Wemaëre-Asger Jørgensen
One-man exhibition, with Pierre Wemaëre.

1 *Flade og plastisk form*, Kr.350; **2** *Figurer i lodret plan*, Kr.600; **3** *Æg og kugle i hvidt*, Kr.200; **4** *Æg og kugle i brunt*, Priv.; **5** *Figurer i gult rum*, Kr.100; **6** *Frit og bundet*, Kr.600; **7** *Den sorte flade*, Kr.600; **8** *Formmodsætninger*, Kr.700; **9** *Improvisation*, Kr.200; **10** *Sorte blomster*, Kr.1,300; **11** *Spændt volumen*, Kr.100; **12** *Æventyr*, Kr.300; **13** *Figur i forskelligt lys*, Kr.150.

Nos.14–19 were drawings.

8 10–30 Jun 1938. Paris. Troisième salon mural.
Les grands maîtres et les jeunes devant le mur
Mixed exhibition. No catalogue.

8a Autumn 1938. Paris. **Surindépendants**
Group exhibition.
It seems likely that Jorn exhibited with the 'Surindépendants' in 1938, *hors catalogue*, but there is no conclusive proof of this. Monsieur R. Mendès-France, President of the 'Surindépendants', in a letter to Guy Atkins dated 30.1.65 writes: 'En 1938 Asger Jorn a peut-être exposé mais sans figurer au catalogue. Je crois me souvenir qu'il était au retard pour son inscription au catalogue.'

9 19 Nov–11 Dec 1938. Copenhagen. DF.
Kunstnernes Efteraarsudstilling
Group exhibition.

123 *Tron*, reprod. p.19, Kr.250; **124** *Filicitti*, Kr.150; **125** *Studie: Aftrukket Fresco*, Kr.200.

1938/39

10 27 Dec 1938–9 Jan 1939. Copenhagen. DF.
Polygonen
Group exhibition.

65 *Komposition*, Kr.250; **66** *Tou-Tou*, Kr.200; **67** *Ukoko*, Kr.200; **68** *Studie (voks)*, Kr.150; **69** *Ondskabsfuld*, Kr.75.

1939

11 12–25 Nov 1939. Copenhagen. DF.
Kunstnernes Efteraarsudstilling
Group exhibition.

116 *Gaga*, Kr.200; **117** *Påtrængende væsener, hvis existensberettigelse bevises ved deres existens*, Kr.200; **118** *Plunk-trompe: En sag kan ses fra to sider*, Kr.100; **119** *Guvno*, Kr.100; **120** *Tilfældighedens præcision*, (no price).

12 25 Nov–10 Dec 1939. Copenhagen. Charlottenborg.
Skandinaverne
Group exhibition of paintings, drawings, and prints.
Nos.68–73 were untitled paintings by Jorn, described in the catalogue as 'maleri' (painting) without further details.

13 1–15 Dec 1939. Copenhagen. Studenterforeningen.
Linien
Group exhibition.
Jorn did not participate, but a statement by him entitled *Skabelsesprocessen* (The creative process) appeared on p.3 of the catalogue, together with a reproduction of a painting.

1940

14 23 Nov–15 Dec 1940. Copenhagen. DF.
Kunstnernes Efteraarsudstilling
Group exhibition.

121 *Titania*, Priv.; **122** *Galgenhumor*, Priv.; **123** *De smaa ting*, reprod. p.15, Priv.; **124** *Harisarmand*, Priv.

1941

15 7 May–7 Sep 1941. Copenhagen. Statens Museum for Kunst. **Dansk maleri og skulptur i dag**
Exhibition of contemporary Danish painting and sculpture.

187 *Harisarmand*, 1939–40, 99 × 73, F. C. Boldsen; **188** *Smaating*, 1940, 85 × 100, Mrs E. Fonnesbech-Sandberg.

16 17 May–8 Jun 1941. Bellevue, near Copenhagen.
13 kunstnere i telt
A mixed exhibition of works by 13 Danish artists, held in a marquee at Bellevue.

59 *Stjernepigen*, Priv.; **60** *Broderen*, Priv.; **61** *Pigen og fuglen*, Priv.; **62** *Pigen med fuglen*, Priv.; **63** *Prokkels*, Priv.; **64** *Den gule plet*, Priv.; **65** *Nocturn*, Priv.; **66** *Ulysses*, Priv.; **67** *Harrisarhovede*, Priv.; **68** *Toutou*, Priv.; **69** *Senorita*, Priv.; **70** *Klatter*, Priv.; **71** *Krip, Krap, Kresto*, Priv.; **72** *Kvindeblomst*, Priv.; **74** *Genstridigt fantom*, Priv.; **75** *Pulidorft maleri*, Priv.; **76** *Sykrinsedisk maleri nr.1*, Priv.; **77** *Sykrinsedisk maleri nr.2*, Priv.; **78** *Sykrinsedisk maleri nr.3*, Priv.; **79** *Sykrinsedisk maleri nr.4*, Priv.; **80** *Sykrinsedisk maleri nr.5*, Priv.; **81** *Pulidorft sykrinsedisk maleri nr.1*, Priv.; **82** *Pulidorft sykrinsedisk maleri nr.2*, Priv.

17 28 Jun–15 Jul 1941. Aarhus (Dk). Aarhus-Hallen.
Nordisk Kunst
Mixed exhibition of painting and sculpture by Swedish, Danish, and Icelandic artists. The exhibition was shown in Gothenburg (Sweden) in August 1941.

98 *Titania*, 1940, 120 × 120, Arkt. Hans Hansen; **99** *Nocturn*, 1939, 75 × 100, Mrs Fonnesbech-Sandberg; **100** *Prokles*, 1941 (no size), Kr.300.

18 24 Oct–2 Nov 1941. Silkeborg (Dk). **Efterår 1941**
Mixed exhibition.

36 *Pulidorf komposition*, Kr.200; **37** *Ardekrave*, Kr.150; **38** *Gurkalit*, Kr.150; **39** *Hyprimut*, Priv.; **40** *Pigen og fuglen.*

19 Autumn 1941. Aalborg (Dk).
Surrealisme-Abstrakt Kunst
Mixed exhibition.

1 *Tutu*, Kr.450; **2** *Sommerfarver*, Priv.; **3** *Uko*, Kr.300; **4** *Tudsen trisse*, Kr.300; **5** *Sommernatvæsner*, Kr.350.

Det blaa billede is reproduced on p.9 of the catalogue under the title *Smaating*.

1942

20 7 Mar 1942 (opening). Copenhagen. Pustervig Kunsthandel. **Asger Jørgensen**
One-man exhibition. No catalogue. Invitation card only.

21 10–25 Oct 1942. Copenhagen. DF.
Corner og Høst
Group exhibition.

153 *Hassanmin*, 55×70, Kr.250; **154** *Goll*, 40×65, Kr.200; **155** *Kariti, blaa og flygtig*, 55×70, Kr.250; **156** *Dyr: Minniminni*, 55×70, Priv.; **157** *Akastisk landskab I*, 90×100, Priv.; **158** *Akastisk landskab II*, 85×100, Kr.450; **159** *Akastisk landskab III*, 85×100, Priv.; **160** *Dobbelfigur*, 30×35, Priv.; **161** *Galinga*, Priv.

Fantom i Plop is reproduced on [p.30] of the catalogue, but is not listed under this title.

1943

22 13–25 Feb 1943. Copenhagen. Pustervig Kunsthandel.
Udstilling af malerier, tegninger, akvareller og skulpturer, skænket til fordel for kunsttidsskriftet 'Helhesten'
Mixed exhibition. No catalogue. On the back cover of HELHESTEN magazine, II, 2–3 (Mar), 1943, Asger Jørgensen is listed amongst those taking part in this exhibition.

23 1–9 May 1943. Esbjerg (Dk). **Høstudstillingen**
A selection of works by members of the 'Høst' group.

37 *Improvisation i blåt*, Kr.250; **38** *To figurer*, Kr.250; **39** *Komposition*, Kr.500; **40** *Dyreformer*, Kr.350; **41** *Komposition*.

24 20–28 Nov (1943). Silkeborg (Dk).
Efterårsudstilling
Mixed exhibition.

44 (*Untitled*), Kr.350; **45** *Fusko*, Kr.350; **46** *Libel*, Kr.250; **47** *Plunk Trompe*, Kr.250.

25 27 Nov–12 Dec 1943. Copenhagen. DF. **Høst**
Group exhibition.

156 *Gof Lygybri*, 85×100, Kr.600; **157** *Gof Kalki*, 85×100, Kr.600; **158** *Gof Lublu*, 80×110, Kr.650; **159** *Titio*, 85×100, Kr.600; **160** *Bys*, 100×85 (no price); **161** *Didji*, 65×84, Kr.400; **162** *Lupiti*, 56×94, Kr.400; **163** *Akada*, 71×98, Kr.400.

Nos.164 and 165 were water-colours and etchings.

1944

26 16–23 Jan 1944. Herning (Dk). **Aabningsudstilling**
Mixed exhibition organized by the 'Art Society for Herning and district'.

39 (*Untitled*), Kr.350; **40** *Fusko*, Kr.350; **41** *Libel*, Kr.250; **42** *Plunk Trompe*, Kr.250.

27 25 Mar–2 Apr 1944. Viborg (Dk). **Forårsudstilling**
Mixed exhibition.

51 *Gof Lobbu*, 110×85, Kr.600; **52** *Gof Lygybri*, 100×85, Kr.500; **53** *Gof Titio*, 100×75, Kr.500.

28 4–14 May 1944. Silkeborg (Dk).
Forårsudstilling af yngre dansk kunst
Mixed exhibition of modern Danish art.

46 *Gof Lublu*, 110×85, Kr.600; **47** *Gof Lygybri*, 100×85, Kr.500.

29 18–29 May 1944. Skive (Dk). **Forårsudstilling**
Mixed exhibition.

46 *Gof Lublu*, 110×85, Kr.600; **47** *Gof Lygybri*, 100×85, Kr.500.

30 10 Jun 1944 (opening). Copenhagen. Macholms Kunsthandel. **Sommerudstilling**
Mixed exhibition. No catalogue. The invitation card included Asger Jørgensen in the list of artists.

31 26 Oct–12 Nov 1944. Copenhagen. Tokanten.
Åbningsudstilling
Opening exhibition of Thorkild Hansen's gallery 'Tokanten'.

8 *Sommerland*, Kr.500; **9** *Heksesabbat*, Kr.250; **10** *Fandens lysthus*, Kr.350; **11** *Trolde*, Kr.200.

32 25 Nov–10 Dec 1944. Copenhagen. DF. **Høst**
Group exhibition.

171 *Maleri*, 125×32, Kr.2,000; **172** *Maleri*, 85×110, Priv.; **173** *Maleri*, 75×100, reprod. p.[15], Priv.; **174** *Maleri*, 70×60, Priv.; **175** *Maleri*, 70×100, Kr.500.

No.176 was a sketch for a decoration; Nos.176–81 were sculptures in clay or plaster.

33 16–31 Dec 1944. Copenhagen. Tokanten.
Udvalg af fru Elna Fonnesbech-Sandberg's samling af abstrakt kunst
A selection of 79 works by Danish artists from the collection of Mrs Elna Fonnesbech Sandberg, Copenhagen.

32 *Komposition*, 1938; **33** *Komposition*, 1939; **34** *Komposition*, 1940; **35** *Stjernepige*, 1940; **36** *Blåt landskab*, 1940; **37** *Komposition*, 1940; **38** *Pige og fugl*, 1940; **39** *Grædepige*, 1941; **40** *Komposition*, 1941; **41** *Komposition*, 1941; **42** *Komposition*, 1941; **43** *Portræt* 1942; **44** *Underverdenens konge*, 1943; **45** *To fugle*, 1944; **46** *En, der har noget i hovedet*, 1944; **47** *Didaska*, 1944; **48** *Figurer i rødt*, 1944; **49** *To figurer*, 1944; **51** *Smaa ting*, 1944; **52** *Blå figurer*, 1944.

1945

34 18 Feb–1 Apr 1945. Copenhagen. Macholms Kunsthandel. **Asger Jørgensen**
One-man exhibition of paintings and drawings. No catalogue. Invitation card with a coloured lithograph by Jorn.
According to a letter (dated 29 Nov 1962) from Richard Winther who visited the exhibition, there were at least 20 oil paintings shown in two rooms. On many of the pictures the paint was still wet.

35 16 Jun–1 Jul 1945. Copenhagen. DF.
Ung Dansk Kunst
Mixed exhibition.

126 *Gugaraga*, 150×110, Priv.; **127** *Landskab fra Finkidong*, 150×110, Priv.; **128** *Fugleslottet*, 125×70, Priv.; **129** *Trompetisme*, 125×70, Priv.; **130** *Vivaviva*, 125×110, Priv.

36 10–18 Nov 1945. Esbjerg (Dk). **Ung Dansk Kunst**
Mixed exhibition. Travelled to Aalborg (13–16 Dec). The same four works were shown, but numbered 66–9, in a similar exhibition at Aarhus from 2 to 10 Mar 1946.

74 *Figur*, 70×58, Kr.450; **75** *Maske*, 82×64, Kr.500; **76** *Maske*, 75×70, Kr.500; **77** *Figur*, 73×60, Kr.450.

37 23 Nov–9 Dec 1945. Copenhagen. DF. **Høst**
Group exhibition. A declaration entitled 'Den ny realisme' (The new realism) on pp.[40]–[48] is signed by Asger Jorn and others.

122 *Tolitikuja*, Kr.2,500, reprod. p.[49], as *Talitikuja*; **123** *Nattefesten*, Kr.2,000; **124** *Fuglene*, Kr.850; **125** *Falfia 1: Fantasilandskab*, Kr.1,500; **126** *Tadaska, portræt*, Priv.; **127** *Sommerfantasi*, Priv.; **128** *Magisk dans*, Priv.; **129** *Didaska 8*, Kr.2,500.

No.130 was a folder of lithographs.

38 3–15 Dec 1945. Copenhagen. Magasin du Nord.
Kunsten i hjemmet
Mixed exhibition. Nos.42a–42h were lithographs by Jorn.

39 Copenhagen. **Ung Dansk Kunst**
Travelling exhibition: 1945.

74 *Figur*, 70 × 58, Kr.450; **75** *Maske*, 82 × 64, Kr.500; **76** *Maske*, 75 × 70, Kr.500; **77** *Fugle*, 73 × 60, Kr.450.

1946

40 Jan–Mar 1946. Touring exhibition: Stockholm, Gothenburg, Copenhagen. **Danske akvareller**
Mixed exhibition of water-colours and a small selection of sculpture by Danish artists.

45 *Komposition I*, 33 × 24, Kr.150; **46** *Komposition II*, 31 × 24·5, Kr.150; **47** *Komposition III*, 30 × 25·5, Kr.200.

41 19–21 Jan 1946. Esbjerg (Dk). **Høstudstillingen**
A selection of works by members of the 'Høst' group.

25 *Tadaska*, Priv.; **26** *Sommerfantasi*, Priv.

42 Jan–Mar 1946. Copenhagen. Kunstforeningen.
Danske Akvareller
Exhibition of water-colours. Nos.45–7 were water-colours by Jorn.

43 14–31 Mar 1946. Copenhagen. Georg Kleis Kunsthandel. **Ung Dansk Kunst**
Mixed exhibition.

46 *nr.1*, 1946, 78 × 101, Kr.800; **47** *nr.2*, 1946, 100 × 75, Kr.850; **48** *nr.3*, 1946, 70 × 101, Kr.800; **49** *nr.4*, 1946, 74 × 99, Kr.850.

Nos.50–3 were drawings.

44 11–19 May 1946. Fredericia (Dk).
Nordisk Kunststævne i Fredericia
Mixed exhibition of works by Scandinavian artists. Nos.340–2 were untitled paintings by Jorn.

45 12–19 May 1946. Silkeborg (Dk).
Kunst i Silkeborgeje
Mixed exhibition.

46 *Nattefesten*, 1945; **47** *Abstrakt billede;* **48** *Abstrakt billede.*

1947

46 March 1947. Gothenburg (Sweden). Galerie Blomquist.
Abstrakt kunst i Danmark
Mixed exhibition of Danish art. The exhibition was intended to tour in Norway, Sweden, Holland, U.S.A., but it did not travel beyond Gothenburg.

44 *Det blaa billede*, 1940, 85 × 100, Mrs Fonnesbech-Sandberg; **45** *Fantasiens torveplads*, 1941, 100 × 85 (same owner); **46** *To verdener*, 1944, 75 × 100, E. Madsen; **47** *De grønne dyr*, 1943, 85 × 100, F. C. Boldsen; **48** *Ajis*, 1944, 100 × 128, Kai and Knud Petersen; **49** *Rød landsby*, 1944, 80 × 100, G. Vestergaard; **50** *Drømmelandskab*, 1945, 100 × 130, Kr.2,000; **51** *Nattens sol*, 1945, 76 × 91, Mrs Elise Johansen; **52** *Den lyse sommernat*, 1946, 91 × 65, reprod. p.[16], Mrs Fonnesbech-Sandberg; **53** *Satanisk portræt*, 1947, 100 × 94, Mrs Elise Johansen.

47 Autumn 1947. Copenhagen. Tokanten.
Tokantens Efterårsudstilling
Mixed exhibition.

30 (*Untitled*), 1945, Kr.500.

48 6–21 Dec 1947. Copenhagen. DF. **Høst**
Group exhibition
Jorn is not listed in the catalogue as an exhibitor, but his painting *Den lyse sommernat* is reproduced on p.[11].

1948

49 22–25 Apr 1948. Horsens (Dk). **Kunst i Horsens eje**
Mixed exhibition of works in collections in Horsens, Jutland.

70 *Abstrakt maleri*, Mrs Th. Prior-Bruse.

50 15 May 1948 (opening). Reykjavik (Iceland).
Mixed exhibition of Danish painters. No catalogue.

51 16 Oct–11 Nov 1948. Paris. Surindépendants.
Quinzième exposition
Group exhibition. Nos.555 and 556 were untitled paintings by Jorn.

52 2–16 Nov 1948. Paris. Galerie Breteau. **Asger Jorn**
One-man exhibition without a catalogue. A small brochure for the exhibition contained an *Essai comparatif* by René Renne and Claude Serbanne.

53 7 Nov–3 Dec 1948. Paris. Galerie Jean Bard.
Exposition Max Bucaille avec la participation de Appel, Atlan, R. Bucaille, Constant, Corneille, Josef Istler, Asger Jorn, R. Mortensen, R. Passeron
Mixed exhibition without a catalogue. According to a handbill, of which there is a photocopy in the library of the Stedelijk Museum in Amsterdam, the exhibition opened on Sunday, 7 November 1948, at 9 pm in the 'Maison des Lettres', Université de Paris, 6 Rue Férou, Paris 6e.

54 19 Nov–2 Dec 1948. Copenhagen. DF. **Høst**
Group exhibition.

85 *Maleri*, reprod. p.23, Per Åke Friberg; **86** *Maleri*, Mrs Elise Johansen; **87** *Maleri*, G. M. Frandsen, Nakskov; **88** *Malerier*, Mrs Elna Fonnesbech-Sandberg; **88a** *Maleri*, Mrs Rigmor Hamberg, Göteborg.

1949

55 29 Jan–10 Feb 1949. Birch's Kunsthandel. **Asger Jorn**
One-man exhibition.
Preface by Asger Jorn.

1 *Orientalisk fantasi*, 1948, Kr.1,500; **2** *Den store vandring*, 1948, Priv.; **3** *Delvis materialiseret samtale*, 1948, Kr.800; **4** *Æventyrligt møde*, 1948, Kr.1,000; **5** *Solhymne*, 1948, Kr.1,000; **6** *Falbo 3*, 1947–8, Kr.1,500; **7** *Falbo 4*, 1947–8, Kr.500; **8** *Falbo og det ensomme menneske*, 1947–8, Kr.800; **9** *Den vandrende blomst*, 1948, Kr.800; **10** *De utilfredse*, 1948, Kr.800; **11** *Det fremmede ansigt*, 1948, Kr.600; **12** *Tunesisk drøm*, 1948, reprod. on front cover, Priv.; **13** *Symbolsk dialog*, 1947–8, Kr.800; **14** *Kosmisk sympati*, 1947–8, Kr.2,000; **15** *Ledakysset*, 1948, Kr.1,000; **16** *Jordens ansigt*, 1947–8, Kr.1,500; **17** *Auto-molok*, 1948, reprod. p.[3], Priv.; **18** *Livets træ*, 1947, reprod. p.[2], Priv.; **19** *Gabes, den lyse drøm*, 1948, Kr.3,000; **20** *Kærlighedens hus*, 1947–8, Kr.1,500; **21** *Falbo 2*, 1947, Priv.; **22** *Et kærligheds-minde*, 1948, Priv.; **23** *Forventningens landskab*, 1947, Priv.; **24** *Berberansigtet*, 1948, Priv.; **25** *Splittet selvportræt*, 1946, Kr.700; **26** *To dyriske væsener mødes*, 1946, Kr.400; **27** *Manden og solen*, 1945, Kr.600; **28** *Mørke figurer*, 1946, Kr.600; **29** *Dansen*, 1942, Kr.800.

56 5–19 Mar 1949. Amsterdam. Kunstzaal van Lier.
De experimentele groep in Holland
Group exhibition of COBRA artists. No catalogue.

57 19–28 Mar 1949. Brussels. Palais des Beaux Arts.
La fin et les moyens
Group exhibition of works by COBRA artists. The catalogue was printed in COBRA review, No.2, 1949, pp.[4]–[5]

24 *Il y a plus de choses dans la terre d'un tableau que dans le ciel de la théorie esthétique*; **25** *Tableau*; **26** *Tableau sur bois*; **27–29** Asger Jorn et Christian Dotremont: Expérience sur le langage comme formes.

58 18–25 Sep 1949. Silkeborg (Dk).
Jubilæumsudstilling: De fire kunstnere
One-man exhibition, together with Kaalund-Jørgensen, Hjorth-Nielsen, Erik Raadal. Preface by Jan Zibrandtsen.
Nos.80–96 were the property of Mrs Elna Fonnesbech Sandberg.

80 *Trinititus*, 1946, 70 × 100; **81** *Smaating*, 1940, 85 × 100; **82** *Sort landskab*, 1940, 85 × 100; **83** *Drama*, 1940, 80 × 100; **84** *Fantasiens torveplads*, 1940, 100 × 85; **85** *Kongen* [*sic*] *i underverdenen*, (ND), 85 × 102; **86** *Grædeøje*, 1942, 74 × 60; **87** *Legetøjsbillede*, 1945, 72 × 98; **88** *Sommernat*, 1946, 92 × 65; **89** *Selvportræt*, 1945, 100 × 84; **90** *Dida*, 1945, 100 × 68; **91** *Didaska*, 1945, 99 × 76; **92** *Gofskalki*, 1943, 85 × 102; **93** *Indianere*, 1944, 70 × 55; **94** *Legetøjsbillede i grønt*, 1946, 78 × 91; **95** *Selvportræt*, 1945, 42 × 29; **96** *Trolderi*, 1944, 36 × 88; **97** *Guganaka*, S. Vestergård, Copenhagen; **98** *Laksefarvet komposition* (same owner); **99** *Komposition*, Dr Johannes Nielsen, Copenhagen; **100** *Komposition* (same owner); **101** *Det grønne billede*, R. Dahlmann Olsen, Copenhagen; **102** *Jeux nocturne*, 1940, 100 × 170, Dr H. Kjems; **103** *Måneokser i Djerba*, 1948, 60 × 50, reprod. p.12, Prof. P. V. Glob, Århus.

59 15 Oct–30 Nov 1949. Paris. Surindépendants.
Seizième exposition
Group exhibition. Nos.391–400 were untitled paintings by Jorn.

60 23–30 Oct 1949. Aalborg (Dk). **4 malere**
Exhibition of four painters.

26 *Gabes*, Kr.1,500; **27** *Det store tog*, Kr.1,500; **28** *Lykkehuset*, Kr.600; **29** *Skovgildet*, Kr.600; **30** *Gaganda*, Kr.800; **31** *Indianer*, Kr.400; **32** *Midnat*, Kr.150.

61 3–28 Nov 1949. Amsterdam. Stedelijk Museum.
Exposition internationale d'art experimental
Group exhibition of COBRA artists.

Paysage imaginé, 1946; *Moloc enchanté*, 1948.

1949/50

62 30 Dec 1949–15 Jan 1950. Copenhagen. Charlottenborg. **Spiralen**
Group exhibition.

34 *Ofret*, (no size), Priv.; **35** *Parcifal*, 55 × 65, Kr.600; **36** *Slottet*, 50 × 110, Kr.700; **37** *Drama*, 42 × 45, Kr.350; **38** *Kæden*, 42 × 45, Kr.350; **39** *Forargede fugle*, 45 × 45, Kr.350; **40** *Sorg*, 42 × 45, Kr.350; **41** *Soloffer*, 45 × 45, Kr.350; **42** *Gul fest*, 45 × 42, Kr.350; **43** *Nomaderne*, 45 × 45, Kr.350.

1950

63 29 Jan 1950. Faaborg (Dk). **Kunstforeningen**
An exhibition of five paintings by Asger Jorn. No catalogue. A letter from the organizer to the Royal Museum of Fine Arts in Copenhagen gives a list of the paintings.

1 *Selvportræt*, Mrs Elna Fonnesbech-Sandberg; **2** *Golf Kalki* [*sic*] (same owner); **3** *Hoved* (same owner); **4** *Rød fantasi* (same owner); **5** *Inspiration*, Knud L. Jensen.

64 2 Mar–23 Apr 1950. Cincinnati (U.S.A.). Art Museum.
First international biennial of color lithography
Nos.8–10 were untitled lithographs by Jorn from 1944 and 1945.

65 April 1950. Copenhagen. Tokanten. **Forårsudstilling**
Mixed exhibition. No catalogue, but an invitation card with a numbered list of exhibits. No.4 was an untitled painting by Jorn.

66 1 Apr–1 May 1950. Aarhus (Dk). Jugelsalen.
Abstrakt Forår
A brochure of 4 pages, but no catalogue, referring to the sale of about 100 paintings from the collection of Mrs Elna Fonnesbech Sandberg. They were on view in Aarhus during April.
A large part of this collection, including many works by Jorn, was acquired by Mr and Mrs Kresten Krestensen, Copenhagen.

67 8–15 Apr 1950. Brussels. Galerie Apollo.
Group exhibition of COBRA artists, organized by Hugo Claus. No catalogue. The following artists were represented: Claus, Corneille, Götz, Jorn, Österlin.

68 6–21 May 1950. Gothenburg (Sweden). **Dansk konst: Höstudstillingen och Koloristerne**
Mixed exhibition of Danish artists belonging to the 'Høst' and 'Koloristerne' groups.

62 *Det store tog*, Priv.; **63** *Gabes Bugt*; **64** *Automolak* [*sic*], Priv.; **65** *De utilfredse*, Priv.; **66** *Jordens ansigt*, Priv.; **67** *Natteparret*.

69 4–20 Jun 1950. Copenhagen. DF. **Ung Dansk Kunst**
Mixed exhibition.
The following group of eight paintings was catalogued under the heading 'Krigsvisitioner [*sic*], 1950'.
93 *Guldsvinet*, Kr.600; **94** *Herre og tjener*, Kr.450; **95** *Løvens ret*, Kr.3,500; **96** *Rovdyr-pagten*, Kr.3,500; **97** *Dødsbranden*, Kr.2,000; **98** *Aadselsgraverne*, Kr.3,500; **99** *De efterladte*, Kr.600; **100** *Jordens mennesker*, Kr.550.

70 16–27 Sep 1950. Copenhagen. Birchs Kunsthandel.
Asger Jorn
One-man exhibition. Paintings and drawings.

1 *Idolernes fald*, Kr.1,000; **2** *Aanden fra otteogfyrre*, Kr.450; **3** *Landsbyoriginalerne og rigsdagsmanden*, Kr.400; **4** *Tilbagetoget 1864*, Kr.400; **5** *Ordre gives til Københavns ødelæggelse med brandbomber i 1807*, Kr.300; **6** *Fremmed gesandt overrækker nationen en jetjager som gave*, Kr.400; **7** *Hiroshimas undergang*, Kr.300; **8** *Dødsbarnden* [*sic*], Kr.1,000; **9** *Guldsvinet*, Kr.400; **10** *Over- og undermennesket*, Kr.300; **11** *De overlevende*, Kr.500; **12** *Jordens livspar*, Kr.450; **13** *Fornærmet lænkehund*, Kr.150; **14** *Den syge ulv*, Kr.150; **15** *Selvmorderens rådgiver*, Kr.150; **16** *Træet med de gyldne frugter*, Kr.150; **17** *Trold*, Kr.150; **18** *Ildtyven i lænker*, Kr.300; **19** *Den uskyldige*, Kr.150; **20** *Gøgeungen*, Kr.150; **21** *Klagesang*, Kr.150; **22** *Aften*, Kr.150; **23** *En aganak*, Kr.150; **24** *To aganakker*, Kr.150; **25** *Fem aganakker*, Kr.150; **26** *Den gamle aganak*, Kr.150; **27** *Tre aganakker*, Kr.300; **28** *Opløst kontakt*, Kr.150; **29** *Ravnen*, Kr.150; **30** *Menneskedyr*, Kr.150.

Nos.31–77 were drawings, except for one lithograph (No.56).

71 28 Oct–19 Nov 1950. Paris. Surindépendants.
Dix-septième exposition
Group exhibition.

484 *Image bleue*, 1940, F. C. Boldsen; **485** *La foire fantastique*, 1941 (same owner); **486** *Les petiots*, 1944, Mrs Elise Johansen; **487** *La ville rouge*, 1944, S. Vestergaard; **488** *Visage des deux mondes*, 1945, E. Madsen; **489** *Sauvageri?*, 1945, Frost Larsen; **490** *Saxnes* [*sic*], F. C. Boldsen; **491** *Vision*, 1946.

72 29 Oct–10 Nov 1950. Aalborg (Dk). **Ung Dansk Kunst**
Mixed exhibition.

24 *Løvens ret*, Kr.1,500; **25** *Aadselsgraverne*, Kr.1,500; **26** *Mennesket*, Priv.; **27** *Rytmer*, Priv.

73 13 Nov–10 Dec 1950. Stockholm. Liljevalchs Konsthall. **Dansk dekorativ konst: 1900–1950**
An exhibition relating to Danish murals during the first half of this century. The catalogue of the exhibition contained descriptions and photographs of mural projects with which Jorn was associated.

146c Photographs of the murals by Jorn and others at the nursery school in Hjortøgade, Copenhagen, dating from December 1944; **146d** Photographs of the COBRA decorations made by various artists in Bregnerød, near Copenhagen, in 1949; **146e** A sketch for the Jorn mural at Bregnerød.
A detail of the Jorn mural in Bregnerød was reproduced on p.47 of the catalogue.

1950/51

74 30 Dec 1950–14 Jan 1951. Copenhagen. Charlottenborg.
Spiralen
Group exhibition.

29 *Fødselsdagsbillede til Susanne*, Priv.; **30** *Mindernes arabesk*, Priv.; **31** *Fantom*, Kr.450; **32** *Fantom*, Kr.450; **33** *Fantasiland*, Kr.450.

1951

75 Denmark. **Nye klange i dansk malerkunst: Epoken 1940–50**
Mixed touring exhibition organized by the 'Council of Art Societies outside Copenhagen' in 1951.

73 *Ansigter*; **74** *Røde syner*; **75** *To verdener*.

76 9 Feb–1 Mar 1951. Paris. Librairie 73. **COBRA**
Group exhibition of COBRA artists, including Jorn.
No catalogue.

77 14–28 Apr 1951. Paris. Galerie Pierre.
Cinq peintres de COBRA
Group exhibition of COBRA artists, without catalogue.

78 13–27 May 1951. Aalborg (Dk).
Nutidskunst i Nordjyske Hjem
Mixed exhibition.

55 *Komposition*, 66 × 82, Miss Ellen Olsen.

79 23 Jun–6 Jul 1951. Paris. Cercle Volney.
Exposition des artistes danois en France
Mixed exhibition of Danish artists.
Nos.52–4 were untitled paintings by Jorn. One of these is reproduced on p.[24] of the catalogue.

80 6 Oct–6 Nov 1951. Liège. Palais des Beaux-Arts.
Deuxième exposition internationale d'art expérimental
Group exhibition of COBRA artists. The catalogue for this exhibition was printed in COBRA review, No.10, autumn 1951, pp.11–14.

58 *Cortège printanier*; **59** *La lune et les animaux*; **60** *Luxure*; **61** *Le radeau de la Méduse*; **62** *Il y a plus de choses dans la terre d'un tableau . . .*

81 27 Oct–18 Nov 1951. Paris. Surindépendants.
Dix-huitième exposition
Group exhibition.

379 *Peinture inachevée*; **380** *La bête fiévreuse*; **381** *Squanak* [*sic*]; **382** *La machine à détruire*.

82 17 Nov–9 Dec 1951. Copenhagen. Kunstforeningen.
Grafik gennem 7 år
A mixed exhibition of graphic work organized by J. Chr. Sørensen.

3 A coloured lithograph by Jorn.

83 23–27 Nov 1951. Randers (Dk).
(Carl-Henning Pedersen, Asger Jorn, Sven Dalsgaard)
One-man exhibition, with Carl-Henning Pedersen and Sven Dalsgaard.
No catalogue was published, but only a stencilled list.

9 *Fantasier* (unfinished), 1951, Kr.1,500; **10** *Familiebillede*, 1951, Priv.; **11** *Hoved*, 1951, Kr.800; **12** *Gule væsener*, 1951, Kr.500; **13** *Masker i måneskin*, 1951, Kr.500; **14** *Natligt møde*, 1951, Kr.800; **15** *Insekter*, 1951, Kr.800; **16** *Føllet*, 1951, Kr.800; **17** *Hestemanden*, 1951, Kr.800.

1951/52

84 Denmark. **6 Malere**
Mixed touring exhibition organized by the 'Council of Art Societies outside Copenhagen' in 1951/2.

64 *Løvens ret*, 1950; **65** *Maleri*, 1950; **66** *Månehesten*, 1951; **67** *Spådommen*, 1951; **68** *Caprice*, 1951; **69** *Den blå grotte*, 1951; **70** *Maleri*, 1951; **71** *Maleri*, 1951; **72** *Maleri*, 1951; **73** *Maleri*, 1951.

85 29 Dec 1951–13 Jan 1952. Copenhagen. Charlottenborg. **Spiralen**
Group exhibition.

71 *Orientalisk minde*, Priv.; **72** *Sygelige fantomer*, Kr.2,500; **73** *Drøm* (skitse), Kr.2,000; **74** *Kvinden og dyret*, Kr.800; **75** *Bukken og lammet*, Kr.800; **76** *Springtyr* [*sic*], Kr.800; **77** *Aganakker*, Kr.800; **78** *Falbo*, Kr.800.

Nos.79, 80a, 80b, 80c were listed in the catalogue as 'minor pictures @ Kr.500'.

1952

86 Cincinnati (U.S.A.) Art Museum.
Second international biennial of contemporary color lithography

14 *Return to the detested city*; **15** *Vital space*.

87 5–20 Apr 1952. Copenhagen. DF.
Kunstnersammenslutningen Billedkunst
Jorn exhibited as a guest artist in the Association of Artists 'Billedkunst'.

114 *Churchills indtog i København*, 200 × 350.

A drawing by Jorn in indian ink was reproduced in the catalogue on p.[14].

88 5–20 Apr 1952. Odense (Dk).
Nyere dansk malerkunst i medlemmernes eje
Mixed exhibition of works from private collections.

61 *Noahs Ark*, 1946, 74 × 100, Poul Høymark.

89 31 May–16 Jun 1952. Kolding (Dk). **Abstrakt kunst**
Mixed exhibition. Also shown in Aalborg. One of the paintings in this exhibition was *The golden swine*, according to the *Studio Book*, Bibl.179, No.16.

30 (*Untitled*), Kr.500; **31** (*Untitled*), Kr.500; **32** (*Untitled*), Kr.500; **33** (*Untitled*), Kr.350; **34** (*Untitled*), Kr.350.

90 6–21 Sep 1952. Copenhagen. Charlottenborg.
Anna og Kresten Krestensens samling af nutidig dansk kunst
A selection of modern Danish art from the collection of Anna and Kresten Krestensen, Copenhagen.

71 *Indianerpigen*, 1940, 51 × 36½; **72** *Komposition*, 1942, 58 × 115; **73** *Selvportræt*, 75 × 52; **74** *Nuknik*, 1943, 90 × 72; **75** *Trolderi*, 1944, 36 × 87; **76** *Didaska I*, 1945, 98 × 75; **77** *Didaska II*, 1945, 70 × 56; **78** *Dida*, 1945, 100 × 69; **79** *Didaska billede*, 1945, 97 × 77; **80** *Midsommerleg*, 1945, 77 × 90; **81** *Dødsbranden*, 1950, 88 × 112; **82** *Jordens livspar*, 1950, 91 × 61; **83** *Trinititus*, 70 × 100; **84** *Konge i Underverdenen*, 85 × 102; **85** *Smaating*, 85 × 100, reprod. p.25.

91 6–22 Sep 1952. Stockholm. Galerie Brinken. **Spiralen**
Group exhibition of works by members of the 'Spiralen' group.

49 *Vårens offer*, Kr.1,000; **50** *Krigsvision: ørnens ret*, Kr.800; **51** *Pastorale honteux*, Kr.600.

92 11–26 Oct 1952. Paris. Surindépendants.
Dix-neuvième exposition
Group exhibition. Nos.294–6 were untitled paintings by Jorn.

1952/53

93 30 Dec 1952–15 Jan 1953. Copenhagen. Charlottenborg.
Spiralen
Group exhibition.

49 *Forårsoffer nr. 1*, 130 × 150; **50** *Forårsoffer nr.2*, 160 × 185; **51** *Midsommernatten*, 160 × 185; **52** *Opus 2 af den stumme myte*, 160 × 295; **53** *Studie I til opus 2 af den stumme myte*, 60 × 75; **54** *Studie III til opus 2 af den stumme myte*, 77 × 125; **55** *Studie IV til opus 2 af den stumme myte*, 65 × 165; **56** *Buttadeo*, 100 × 130; **57** *Såret vilddyr*, 110 × 110; **58** *Studie I til opus 1 af den stumme myte* (no sizes); **59** *Studie II til opus 1 af den stumme myte* (no sizes); **60** *Ørnens ret*, 150 × 125; **61** *Lykkens hjul*, 155 × 135; **61a** *Tilbage til en forhadt by*, (no size).

1953

94 11 Apr–7 May 1953. Copenhagen. Kunstforeningen.
Tre unge malere
Retrospective exhibition, with Frede Christoffersen and Knud Nielsen.
Jorn himself chose the paintings for this exhibition, which was his first retrospective. He wrote letters to collectors while he was in the Silkeborg Sanatorium, and compiled the details for the catalogue. The titles and dates therefore have a special authenticity and the choice of pictures reflects Jorn's personal preference.

52 *Komposition*, 1939, 33 × 80, F. C. Boldsen; **53** *Blå komposition*, 1940, 85 × 100 (same owner); **54** *Fugle*, 1940, 41 × 55 (same owner); **55** *Syttakromba*, 1940, 46 × 55 (same owner); **56** *Komposition*, 1940, 74 × 78, Hans Jørgensen, Silkeborg; **57** *Heste*, 1941, 90 × 100, Herbert von Garvens; **58** *Fantasiens torveplads*, 1941, 100 × 85, F. C. Boldsen; **59** *Sommerfarver*, 1941, 85 × 100, Kresten Krestensen; **60** *Blå maske*, 1944, 82 × 64 (same owner); **61** *Lyst rødt billede*, 1944, 80 × 100, S. Westergaard; **62** *Noas Ark* [*sic*], 1944, 78 × 100; **63** *To verdener*, 1944, 75 × 100, Ejnar Madsen, Silkeborg; **64** *Saxnäs*, 1946, 92 × 66, F. C. Boldsen; **65** *Orange billede*, 1946, 63 × 48, Miss Kirsten Gad; **66** *Animaux animés*, 1946, 74 × 100, F. C. Boldsen; **67** *Automolok*, 1948, 100 × 80, Marinus Andersen; **68** *Djerba*, 1948, 65 × 55, Mrs Kirsten Lyngborg; **69** *Gabès*, 1948, 134 × 102, H. Heimbürger; **70** *Kalle og tyrken*, 1950, 48 × 60, Mrs Mati Jorn; **71** *De efterladte*, 1950, 61 × 93, Erik C. Mengel; **72** *Nelsons ordre til Københavns bombardement 1807*, 1950, 48 × 61, F. C. Boldsen; **73** *Komposition*, 1950, 60 × 92; **74** *Morgen*, 1951–3, 55 × 44, Kr.600; **75** *Jungledrama*, 1952, 80 × 90, [F. W.] Øberg-Pedersen; **76** *Livshjertet: Januarbilledet af årstids-suiten*, 1953, 180 × 160.

95 30 Apr–17 May 1953. Copenhagen. Charlottenborg.
Danske tegneres udstilling
Mixed exhibition, including book illustrations by Jorn (Nos.371–4).

95a May 1953. Aarhus (Dk). Kunstmuseum.
Elise Johansens samling
A selection of works from the collection of Elise Johansen. No catalogue. A typewritten insurance list in the library of the Royal Museum of Fine Arts in Copenhagen gives titles and insurance valuations. After No.2 is added in pencil 'Pastorale'.

1 *Røde syner*, Kr.900; **2** *Hoveder*, Kr.400; **3** *Figur i rødt*, Kr.400; **4** *Billede*, Kr.800.

96 Sep 1953. Copenhagen. Charlottenborg.
Vor tids kunst i privat eje
A selection of modern paintings from private collections in Denmark.

172 *Det blaa billede*, 1940, 85·5 × 100, F. C. Boldsen; **173** *Det store tog*, 1950, 130 × 105, Mrs Elise Johansen; **174** *Røde syner*, 1944, 70 × 84 (same owner); **175** *Pastorale*, 1953, 160 × 104.

97 19 Sep–1 Oct 1953. Copenhagen. Galerie Birch.
Asger Jorn
One-man exhibition of paintings, ceramics, and prints. The exhibition was afterwards shown at the 'Tapet og Kunst' gallery in Odense, Dk, from 12 to 23 Oct. The catalogue numbers have gaps from 3 to 119, the highest numbers being graphic works (101–19). The paintings in the catalogue follow the numbering in the *Studio Book* (Bibl.179).

ABBREVIATIONS IN THIS SECTION
Sur. = Suresnes (Paris).
S'g = Silkeborg, Dk.

3 *Ukendt angst*, Sur. 1950; **7** *Gule dyr*, Sur.–S'g 1951–3; **9** *Afventende*, Sur.-S'g 1951–3; **11** *Såret vilddyr*, Sur.–S'g 1951–3; **12** *Smertens land*, Sur.–S'g 1950–3; **14** *Drømmende latter*, Sur.–S'g 1950–3; **27** *Udenfor porten*, Sur. 1950; **31** *Mennesker ved roden*, S'g 1952; **36** *Galledyr*, Sur. 1950; **37** *Frugtsommelig moder*, S'g 1952–3; **46** *Buttadeo*, S'g 1952–3; **49** *De fortvivlede*, S'g 1952; **53** *Spansk krigsdans*, S'g 1952; **56** *Opvågnen*, S'g 1952–3; **59** *Midsommer III*, S'g 1953; **62** *Længselsfulde fanger*, S'g 1952–3; **63** *Juletræ på torvet*, S'g 1952, reprod. p.[4]; **64** *Tryllekunstnerne*, S'g 1952–3; **65** *Opskræmte duer*, S'g 1953; **86** *Gamle ynglinge: De fire hoveder grand ventre*, S'g 1950; **87** *Indvolde*, S'g 1953; **88** *De gule øjne*, S'g 1953; **89** *Havets guder*, S'g 1953; **90** *Hadefuld samhørighed*, S'g 1953; **92** *Af den stumme myte, opus 5*, S'g 1952–3; **93** *Caprice*, Sur.–S'g, 1951–3; **94** *Spansk drama*, S'g 1952–3; **95** *Spaltet verden*, S'g 1952–3.

98 17 Oct–1 Nov 1953. Aarhus (Dk). Raadhushallen.
Aarhus-udstillingen 1953
Mixed exhibition.

72 *Fastelavn*, Kr.5,000; **73** *Den forhadte by*, Kr.5,000, reprod. p.27; **74** *Komposition*, Kr.5,000; **75** *Vår*, Kr.5,000; **75a** *Ungt par*, Kr.500; **75b** *Caprice*, Kr.500; **75c** *De underkuede*, Kr.500; **75d** *Livets træ*, Kr.800; **75e** *Livets drama*, Kr.1,200.

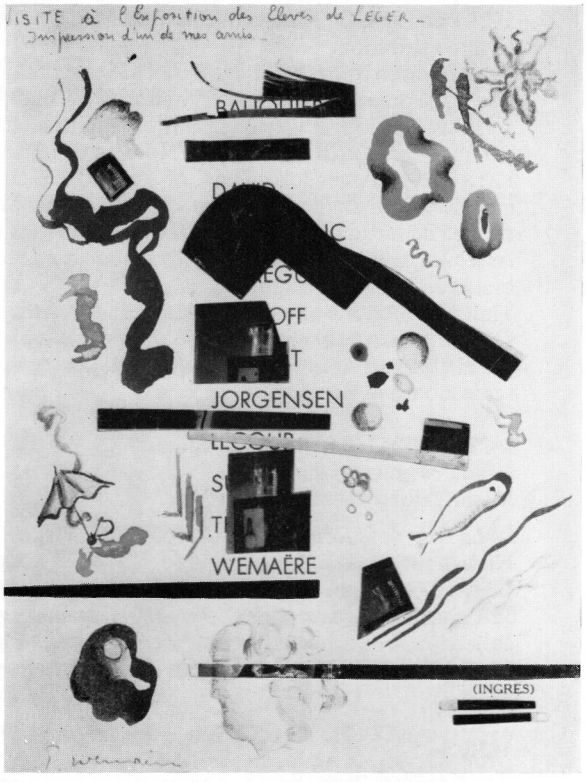


Fig.181 A poster by Pierre Wemaëre announcing an exhibition of works by students of Léger, probably in 1936. The names of the exhibitors were Bauquier, Flora Blanc, David, Goregues, Grekoff, Hérault, Jørgensen (Asger Jorn), Lecour, Surer, Thibaut, Wemaëre.

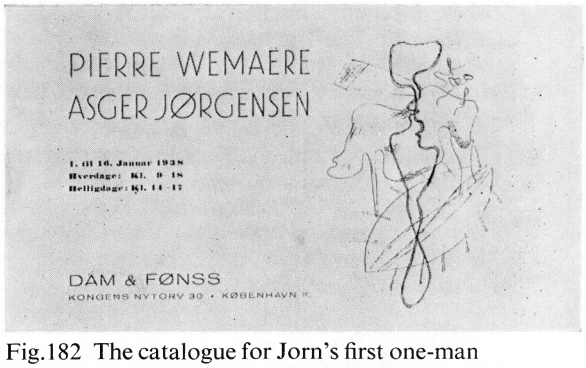


Fig.182 The catalogue for Jorn's first one-man exhibition in 1938, jointly with Pierre Wemaëre.

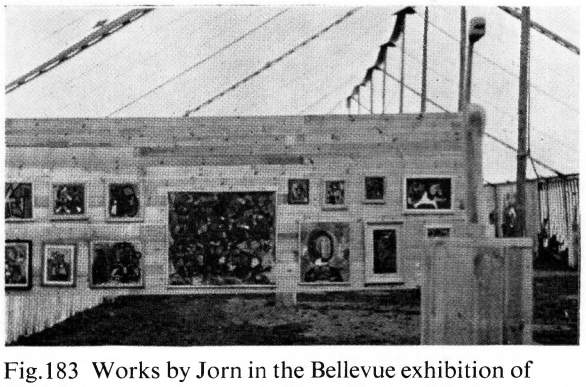


Fig.183 Works by Jorn in the Bellevue exhibition of 1941. The exhibition was held in a large marquee near Copenhagen.

99 5–21 Dec 1953. Copenhagen. Charlottenborg. **Spiralen** Group exhibition.
An exhibition folder of 4 pages (64 × 45 cm) contains a catalogue on page 4 which is printed in two different versions. The longer version lists 141 exhibits, including works by guest artists. In this list No.62 is *Opvågnen*, 122 × 152, by Asger Jorn. The short version, which may have served when the exhibition went on tour, contains only 65 items. In this list Nos.31–3 are lithographs by Asger Jorn, priced at Kr.35; *Opvågnen* has been omitted.
The exhibition travelled to Sweden and toured the Danish provinces early in 1954. It was probably shown in Silkeborg from 19 to 21 Feb 1954, and during the same month in Herning.

100 8–22 Dec 1953. Paris. Musée Galliéra.
Peintures gravures danoises
Mixed exhibition of Danish artists.

36 *La roue de la fortune*, 1951–2, 165 × 135, Viggo Nielsen; **37** *Le droit de l'aigle*, 1950, 125 × 125, Galerie Birch; **38** *Pastorale*, 1953, 106 × 104, Mrs Elise Johansen; **39** *Buttadeo*, 1953, 95 × 130, Rosengreen collection, Copenhagen; **40** *Sacrifice du printemps*, 1950, 125 × 150, Kunstforeningen, Copenhagen.

1953/54

101 Touring exhibition of Danish graphic art in U.S.A.
Dansk grafisk kunst
Most of the artists represented in this exhibition were members of the 'Spiralen' group. The exhibition ended in January 1954. No catalogue.

102 Touring exhibition, Sweden.
Dansk nutidskonst
Mixed exhibition of modern Danish art. Touring exhibition No.123. The exhibition was shown in Stockholm and Västerås in 1953. The following year it toured to Göteborg, Norrköping, Linköping, Uddevalla Arboga, Falköping, Hälsingborg, Karlstad, Halmstad.

11 *Nuknik*, 1943, Anna and Kresten Krestensen;
12 *Småting*, 1950 (same owners).

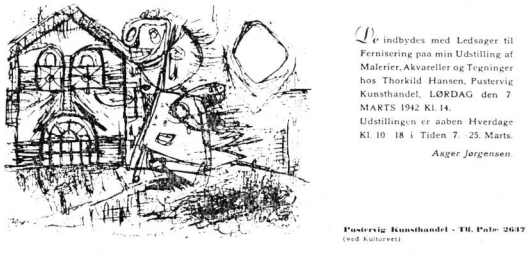


Fig.184 The invitation card for Jorn's one-man exhibition at Pustervig Kunsthandel in Copenhagen in 1942.

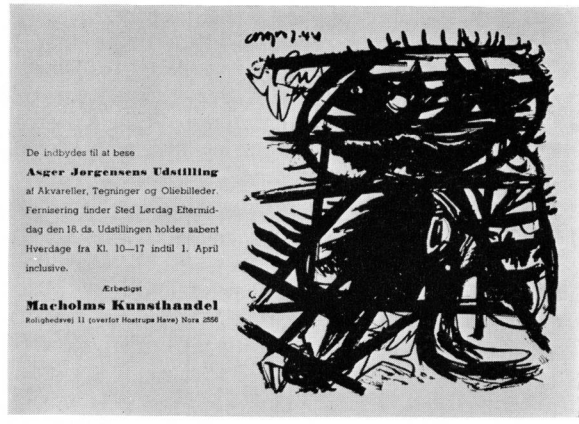


Fig.185 The invitation card for Jorn's one-man exhibition at Macholms Kunsthandel in Copenhagen in 1944.

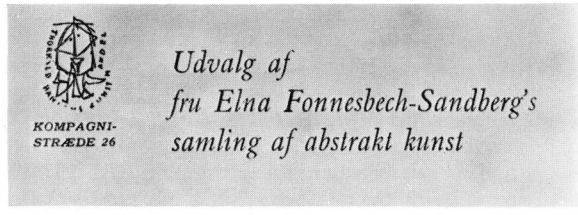


Fig.186 Modern works from the collection of Mrs Sandberg were shown at Tokanten in Copenhagen in 1944. Jorn designed the Tokanten emblem seen on the left of this notice.

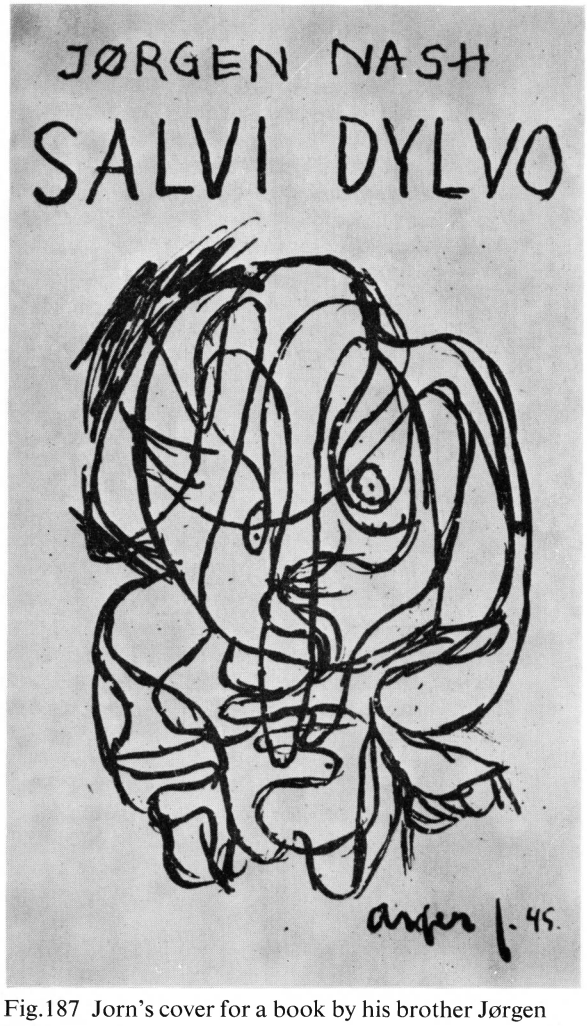


Fig.187 Jorn's cover for a book by his brother Jørgen Nash.

Section B: 1954–1965

A list of exhibitions which contained paintings from before 1954

1954

103 22–28 Jan 1954. Paris. Studio Paul Facchetti.
Mixed exhibition of works by artists, including Jorn, to introduce the first number of the review PHASES.
Invitation card, but no catalogue.
In PHASES, Paris, No.1, Jan. 1954, p.30, there is a reproduction of 'La roue de la fortune: les deux mondes, Silkeborg 1952'.

104 26–28 Feb 1954. Herning (Dk). **Spiralen**
Group exhibition of work by members of the 'Spiralen' group, including Jorn, held in the Hotel Eyde, Herning.
No catalogue, but a typewritten list of artists.

105 26 Jun–31 Jul 1954. Rome. Galleria di Spazio.
Caratteri della pittura d'oggi
Mixed exhibition organized by Michel Tapié who contributed a preface to the illustrated brochure that accompanied the exhibition. *Le radeau de la Méduse*, 1950, by Jorn is reproduced in the brochure but without title or description. The picture itself was lost from this exhibition.

106 1–25 Apr 1954. Copenhagen. Charlottenborg.
Dansk kunst gennem 200 år
Mixed exhibition of paintings, sculpture, architecture, and prints.

275 *Komposition*, *c.*1935, 33 × 31·5, Kresten Krestensen; **276** *Komposition*, *c.*1940, 66 × 83, Miss Ellen Olsen, Aalborg.

107 2–14 Apr 1954. Copenhagen. Galerie Birch.
Forårsudstilling
Mixed exhibition, without catalogue. The invitation card lists Asger Jorn.

108 1–21 Nov 1954. New York. Brown Stone Gallery.
Contemporary art in Scandinavia: 17 Danish artists
Mixed exhibition of Danish artists.

24 *Neurotic phantoms*; **25** *Le droit de l'aigle*; **26** *Gold vase*; **27** *Je m'appelle Ubu.*

109 4–19 Dec 1954. Copenhagen. Charlottenborg.
Kunsten.
Mixed exhibition arranged by Galerie Birch, Copenhagen.

112 *Børnene optræder i fædrenes stridigheder*, Schweiz 1953, 44 × 44, Kr.500; **113** *Ådselsgraverne*, 1951/2, 122 × 126, Kr.2,800; **114** *Juletræ på torvet*, 1952, 83 × 97, Priv.; **115** *Tilbagetoget ved Dybbøl i 1864*, 1953, 60 × 72, Priv.; **116** *Buttadeo*, 1952/3, 90 × 120, Priv.; **117** *Frugtsommelig sygeplejerske*, 1951, 60 × 50, Priv.

110 15 Oct–3 Nov 1954. Copenhagen. Galerie Birch.
Efterårsudstilling
Mixed exhibition, without catalogue. The invitation card lists Asger Jorn.

1954/55

111 Copenhagen. Statens Museum for Kunst. Annekset.
Fru Elise Johansens samling
Exhibition of the collection of Mrs Elise Johansen, held in the annexe of the Royal Museum of Fine Arts, Copenhagen, 1954/5.
For bibliographical details of the catalogue, see under 'Catalogues of private and public collections', Bibl.172.

47 *Røde syner*, 1944, 70 × 83·5; **48** *Portræt*, 1946, 38 × 48·5; **49** *Drama*, (1949), 45 × 40; **50** *Soloffer*, 1949, 45 × 44; **51** *Nomaderne*, 1949, 44 × 42; **52** *Midnat*, 1949, 49 × 29; **53** *Det store tog*, 1949–50, 130 × 104; **54** *Sacrifice: Printemps*, 1952, 127 × 155; **55** *Pastorale*, (1952), 160 × 104.

Nos.155–61 are drawings by Asger Jorn.

1955

112 14 Jan–18 Apr 1955. Vandreudstilling. **9 Malere**
Touring exhibition of works by nine painters. The itinerary was: Flensburg (Germany), Aabenraa, Haderslev, Varde, Herning, Holstebro, Nykøbing/Mors, Randers, Hjørring, Horsens, Esbjerg, Odense, Roskilde.

31 *Mit slot i Spanien*, 1954, 123 × 92; **32** *Poetisk verden*, 1953, 90 × 63; **33** *Mandlig modstandskraft*, 88 × 61; **34** *Liv og rytme*, 1947, 100 × 94; **35** *To figurer*, 1953, 61 × 55; **36** *Ubuesque*, 1954, 61 × 53; **37** *Fugle og figurer*, 1954, 61 × 48.

113 3–5 Apr 1955. Silkeborg (Dk). **Kunst i Silkeborgeje**
Mixed exhibition of works from private collections.

29 *Bange fugle*; **30** *Den våde bjørn*; **31** *Nattefesten*; **32** *Emigranterne*; **33** *Maleri.*

114 28 May–8 Jun 1955. Kolding (Dk).
12 af tidens malere
Mixed exhibition of works by twelve living painters.

29 *Tryllekunst*, 50 × 61, Kr.900; **30** *Børnene skaber forældrenes stridigheder*, 44 × 44, Kr.500.

115 20–28 Aug 1955. Aalborg (Dk).
Anna og Kresten Krestensen: Samling af abstrakt kunst
A selection of works from the Krestensen collection. The exhibition travelled to Odense (3–18 Sep) and Nykøbing in Falster.

45 *Indianerpigen*, 1940, 51 × 36·5; **46** *Sommerfarver Sebbersund*, 1941, 85 × 100; **47** *Komposition*, 1941, 49·5 × 65·5; **48** *Trolderi*, 1944, 36 × 87; **49** *Didaska I*, 1945, 98 × 75; **50** *Didaska II*, 1945, 70 × 56; **51** *Dida*, 1945, 100 × 69; **52** *Didaska billede*, 1945, 97 × 77; **53** *Midsommerleg*, 1945, 77 × 90; **54** *Noahs Ark*, 1946, 77 × 100; **55** *Dødsbranden*, 1950, 88 × 112; **56** *Trinititus*, (ND), 70 × 100; **57** *Konge i Underverdenen*, (ND), 85 × 102; **58** *Smaating*, (ND), 85 × 100, reprod. p.12; **59** *Rytmer*, (ND), 50 × 67; **60** *Femelle Interplanétaire*, 1953, 100 × 81; **61** *Maske*, 1945, 81 × 63·5.

116 13 Oct–18 Dec 1955. Pittsburgh (U.S.A.). Carnegie Institute.
The 1955 Pittsburgh international exhibition of contemporary painting and sculpture

148 *Children discussing parental quarrels*, 17⅜ × 17⅜ in., reprod. pl.51.

1955/56

117 Copenhagen. **Seminariernes vandreustilling**
Mixed travelling exhibition, including some earlier paintings by Jorn from a private collection.
No catalogue.

1956

118 24 Mar–11 Apr 1956. Brussels. Galerie Taptoe.
Asger Jorn
One-man exhibition of paintings, drawings, and lithographs. There was no printed catalogue, but a brochure with a text by Christian Dotremont was published for the exhibition. A painting from 1953 known as *Svejtsbillede* (Swiss picture) was reproduced in the brochure on p.[7], without caption.

119 6–14 Oct 1956. Randers (Dk).
Nutidskunst i Randershjem
Mixed exhibition of modern art from private collections.

52 *Admiral Nelson giver ordre til Københavns bombardement 1807*, 1949, 47 × 60, Edith and Gunner Christensen.

120 4–18 Nov 1956. Odense (Dk).
J. W. Larsens privatsamling
An exhibition of works from the private collection of J. W. Larsen, Odense.

98 *Røde hekse*, 1944, 75 × 115; **99** *Gul fest*, 1949, 42·5 × 45; **100** *Caprice*, 1951, 47·5 × 61; **124** Richard Mortensen: *Abstrakt komposition*, *c.*1935, 50 × 81.

No.124 was wrongly attributed to Richard Mortensen; it is in fact a Jorn painting from 1940.

1956/57

121 Vandreudstilling (touring exhibition).
Udvalg af Hotel Skandinaviens samlinger
A selection of works from the collection of modern art in the Hotel Skandinavien, Nakskov, Dk.
The exhibition toured Denmark in 1956–7. It was shown in Sønderborg, Copenhagen (Tivoli and Carlsberg Foundation), Kolding, Fredericia, Herning, Holstebro, Silkeborg, Randers, Grenaa, Hjørring, Varde, Haderslev, Roskilde, Aalborg, Vejle, Ringkøbing, Middelfart, Viborg.
The small catalogues for this exhibition had the same numbering as the illustrated catalogue of this collection published in 1951, Bibl. 171.

100 *Arabesk*, 77 × 100, 1947/8.

1957

122 23–27 Mar 1957. Esbjerg (Dk).
Esbjerg Kunstforenings udstilling af kunst i privat eje i Sydvestjylland
Mixed exhibition. The catalogue is in two parts.
Part I consists of works in private collections.
Part II gives a list of paintings belonging to the Esbjerg Art Society.

Part I, **70** *Abstrakt maleri*, 1935, reprod. p.13, Hardy Hansen, Esbjerg. Part II, p.64, *Dæmoner*, købt 1955.

123 17–19 Apr 1957. Kalundborg (Dk).
Påskeudstillingen: Kunst i privateje
Mixed exhibition of works from private collections.

75 *Komposition* (owned by) Peter Skafte.

124 16 Nov–1 Dec 1957. Lyngby (Dk).
Abstrakt kunst fra Anna og Kresten Krestensens samling
A selection of works from the private collection of Kresten Krestensen, Copenhagen.

34 *Maske*, 1945, 81·63 × 5; **35** *Didaska II*, 1945, 70 × 56; **36** *Småting*, 1947, 85 × 100, reprod. p.[4c]; **37** *Sommerfarver Sibbersund*, 1941, 85 × 100.

1958

125 15 Mar–15 Apr 1958. Paris. Galerie Rive Gauche.
Pour mieux connaître Asger Jorn
One-man exhibition, without catalogue, of oil paintings, gouaches, drawings, lithographs, and books, dating from 1938 to 1958.

126 24 Apr–31 May 1958. London. Institute of Contemporary Arts. **Asger Jorn**
One-man retrospective exhibition. Catalogue preface by René Bertelé: *La colère de Jorn*.

1 *La tortue*, 1939, Silkeborg Museum, Denmark; **2** *King in the Underworld*, 1940, K. Krestensen, Copenhagen; **3** *Les couleurs de l'été*, 1941 (same owner); **4** *Le pays vert*, 1942, R. Dahlmann Olsen, Copenhagen; **5** *Fusko*, 1943, K. Krestensen, Copenhagen; **6** *Masque*, 1944 (same owner); **7** *Didaska*, 1945 (same owner); **8** *Saxnas* [*sic*], 1945 (same owner); **9** *Sorcellerie*, 1944 (same owner); **10** *Didaska II*, 1945 (same owner); **11** *Autoportrait*, 1945 (same owner); **12** *Trinititos*, 1945 (same owner); **13** *Rythmes*, 1945 (same owner); **14** *Jeux d'été*, 1945 (same owner); **15** *La ville en feu*, 1950 (same owner); **16** *Couple terrestre*, 1950 (same owner); **17** *Le droit de l'aigle*, 1950 (same owner); **18** *Le cri du fauve*, 1951, R. Dahlmann Olsen, Copenhagen; **19** *La roue de la vie*, 1952, Viggo Nielsen, Copenhagen; **20** *D'un mythe muet*, 1952 (same owner); **21** *Femelle interplanétaire*, 1953, K. Krestensen, Copenhagen; **22** *La fleur ivrogne*, 1954, Collection the artist.

Nos.23–44 were paintings from after 1953/4.

1958/59

127 Copenhagen. **Vandreudstillingen af kunst til gymnasieskoler**
Travelling exhibition which toured various grammar schools in Denmark.

26 *Jordens livspar*, 1950, Anna and Kresten Krestensen.

1959

128 17 Jan–8 Feb 1959. Lund (Sweden).
Dansk nutidskonst 2
Mixed exhibition of modern Danish art.

111 *Livets karussel*, 1940–1, Dr E. Andreasen; **112** *Didasga-billede* [*sic*], A. and K. Krestensen; **113** *Sommer-farver Sibonsund* [*sic*] (same owners); **114** *Sommer-leg* (same owners); **115** *Komposition* (same owners).

129 13 Feb–1 Mar 1959. Gothenburg (Sweden).
8 danskar ur Ingmar och Rigmor Hambergs samling
Mixed exhibition of works by eight Danish artists from the private collection of Ingmar and Rigmor Hamberg in Gothenburg. In 1960 the collection was exhibited at Kungsbacka, a small town south of Gothenburg, without a printed catalogue.

23 *Lyckans trädgård*, *c.*1946, 100 × 128; **24** *Den röda staden på berget*, 1946, 83 × 85; **25** *Jordens ansikte*, 1948, 74 × 59; **26** *Ensamma och icke tillfreds*, 1948, 54 × 45.

130 7–15 Mar 1959. Maribo (Dk).
Moderne dansk kunst udvalgt fra Anna og Kresten Krestensens samling
A selection of works from the private collection of Kresten Krestensen, Copenhagen.

20 *Komposition*, 1942, 58 × 115; **21** *Selvportræt*, (ND), 75 × 52; **22** *Didaska I*, 1945, 98 × 75; **23** *Didaska billede*, 1945, 97 × 77; **24** *Midsommerleg*, 1945, 77 × 90; **25** *Dødsbranden*, 1950, 88 × 112; **26** *Konge i Underverdenen*, (ND), 85 × 102; **27** *Sommerfarver, Sibbersund*, 1952, 130 × 153.

131 Aug–Sep 1959. Copenhagen. Berlingske Tidende, Kantinen.
Et udvalg af billeder fra fru Elise Johansens samling
A selection of paintings from the collection of Mrs Elise Johansen.

11 *Soloffer*, 1949, 45 × 44; **12** *Nomaderne*, 1949, 44 × 42; **13** *Drama*, 1949, 45 × 40.

132 Nov 1959. Copenhagen. Charlottenborg.
Provinsmuseernes kunstskatte
Selected works from provincial museums in Denmark.

14 *Dæmoner*, 1954, board, 123 × 92.

1959/60

133 **Seminariernes vandreudstilling** (touring exhibition to teachers' training colleges in Denmark).
A duplicated list but no catalogue. The exhibition was at Skive in Jutland from 16 Mar to 15 Apr 1960 and it included *Spansk Drama*.

1960

134 Vandreudstilling. **J. W. Larsens privatsamling**
Touring exhibition of works from the private collection of J. W. Larsen (Odense, Denmark). Duplicated list of exhibits. No itinerary or dates.

29 *Røde hekse*, 1944, 75 × 115; **30** *Caprice*, 1951, 45·5 × 61.

135 17 Jan–4 Feb 1960. Copenhagen. Galerie Hybler.
Asger Jorn
One-man exhibition of works in private collections. The works in the catalogue were unnumbered, but numbers have been added below for convenience.

1 *Indianerpigen*, 1940, 51 × 36·5; **2** *Komposition*, 1942, 58 × 115; **3** *Selvportræt*, (ND), 75 × 52; **4** *Trolderi*, 1944, 36 × 87; **5** *Didaska I*, 1945, 98 × 75; **6** *Didaska II*, 1945, 70 × 56; **7** *Dida*, 1945, 100 × 69; **8** *Jordens livspar*, 1950, 91 × 61; **9** *Didaska billede*, 1945, 97 × 77; **10** *Nuknik*, 1943, 90 × 72; **11** *Dødsbranden*, 1950, 88 × 112; **12** *Midsommerleg*, 1945, 77 × 90; **13** *Trinititus*, (ND), 70 × 100; **14** *Konge i Underverdenen*, (ND), 85 × 102; **15** *Sommerfarver Sibbersund*, 1941, 85 × 100; **16** *Gofs Kalki*, 1941, 85 × 102; **17** *Smaating*, 1947, 85 × 100; **18** *Les enfants*, 1953, 44 × 44; **19** *Maske*, 1945, 81 × 63·5; **22** *Sacrifice du printemps*, 1952, 127 × 155; **23** *Le droit de l'aigle*, *c.*1952, 135 × 123; **24** *Femelle interplanétaire*, 1953, 100 × 81; **25** *Rytmer*, *c.*1945, 50 × 67; **26** *Betty*, 1940, 57 × 70; **27** *Composition*, 1946, 50 × 68; **30** *Composition*, (ND), 62 × 48.

Nos.20, 28, 29 were drawings.

1960/61

136 Touring exhibition in Sweden.
Med Dannebrogen i topp
Mixed exhibition of works by Danish artists. The itinerary was: Jönköping, Gothenburg, Hälsingborg, Borås, Ängelholm, Malmö, Nyköping, Västerås, Örnsköldsvik, Skövde. The exhibition completed its tour in Stockholm from 22 Apr to 14 May 1961.

32 *Dida*, 1945, A. and K. Krestensen.

1961

137 14 Jan 1961 (opening). Turin (Italy). Notizie.
Dipinti di Asger Jorn
One-man exhibition. Nos.2–13 were paintings from after 1953.

1 *Pappagallo*, 1953, board, 23 × 35, reprod. p.8.

138 8–15 Feb 1961. Viborg (Dk). **Asger Jorn**
One-man exhibition of works in the private collections of Aage Damgaard, Frode Folkvang, Einer Madsen. The exhibition folder listed 29 items, but only the oil paintings from before 1954 have been cited below. Nos.7–10 are the property of Aage Damgaard; Nos.11–18 Frode Folkvang; Nos.21–6 Einer Madsen.

7 (*Untitled*), 40 × 40; **8** (*Untitled*), 32 × 40; **9** (*Untitled*), 42 × 32; **10** (*Untitled*), 61 × 86; **11** *Komposition*, 1945?, 72 × 68; **12** *Sommernat*, 1946, 92 × 65; **13** *Liv og rytme*, 1947, 100 × 94; **14** *Grå komposition*, 1948, 55 × 70; **15** *Caprise*, 1951, 50 × 59; **16** *Vår*, 1952, 160 × 180; **17** *Fastelavn*, 1953, 184 × 165; **18** *Poetisk verden*, 1953, 90 × 63; **21** *To verdener*, 1944, 75 × 100; **22** *Nattefesten*, 1945, 117 × 159; **23** (*Untitled*), 1945, 70 × 75; **24** (*Untitled*), 1948, 45 × 60; **25** *Emigranterne*, *c.*1953, 90 × 130; **26** (*Untitled*), 1953, 100 × 98.

139 7–12 Apr 1961. Aarhus (Dk). Universitet.
Asger Jorn – Robert Jacobsen
One-man exhibition, with Robert Jacobsen.
Catalogue preface by Hans Kjærholm, and a manifesto of three pages signed by Jorn and others.

1 *Tre figurer*, 1932, 42 × 64, V. O. Jorn, Silkeborg; **2** *Portræt*, 1934, 93 × 64, Priv., Aarhus; **3** *Komposition*, 1937, 25 × 51, O. E. Plett, Silkeborg; **5** *Pigen i ilden*, 1939, 125 × 85, P. V. Glob, Aarhus; **6** *Maleri*, 1939, 97 × 97, Å. Damgaard, Herning; **7** *Komposition*, 1939, 61 × 86 (same owner); **8** *Jeux Nocturne*, 1940, 102 × 168, H. Kjems, Aarhus; **9** *Ulysses*, 1940, 44 × 38 (same owner); **10** *Araberen*, 1940, 49 × 34 (same owner); **11** *Pige med fugl*, 1940, 40 × 46, Priv., Aarhus; **13** *Vognen*, 1940, 27 × 56, Chr. Broundal, Vinderup; **14** *Munken*, *c.*1941, 47 × 27, O. E. Plett, Silkeborg; **15** *Komposition*, 1941–2, Å. Damgaard, Herning; **16** *Maleri*, 1941–2, 40 × 40 (same owner); **17** *Komposition* 1941–2, 32 × 40 (same owner); **18** *Maleri*, 1941–2, 44 × 32 (same owner); **19** *Tre gratier*, 1942, 46 × 64, P. Borchsenius, Randers; **20** *De smaa ting*, 1942, 82 × 96 (same owner); **21** *Maskerne*, 1943, 48 × 51 (same owner); **22** *Sommer*, 1943, 83 × 66, A. Warrer, Aarhus; **23** *Sneglehuset*, 1944, 42 × 35, O. E. Plett; **24** *Appeldorn*, 1944, 76 × 101, Priv., Randers; **25** *To verdener*, 1944, 75 × 100, E. Madsen, Silkeborg; **26** *Komposition*, *c.*1945, 72 × 68, reprod. p.[8], F. Folkvang, Holstebro; **27** *Dalarne*, 1945, 70 × 82, P. V. Glob, Aarhus; **28** *Nattefesten*, 1945, 117 × 159, E. Madsen, Silkeborg; **29** *Maleri*, 1945, 70 × 75, E. Madsen, Silkeborg; **30** *Studie i rødt*, 1945, 54 × 79, A. Warrer, Aarhus; **31** *Sommernat*, 1946, 92 × 65, F. Folkvang, Holstebro; **32** *Maleri*, 1946, 81 × 111, Priv., Randers; **33** *Liv og rytme*, 1947, 100 × 94, F. Folkvang, Holstebro; **34** *Maleri*, 1948, 53 × 99, Priv., Aarhus; **35** *Maleri*, 1948, 45 × 60, E. Madsen, Silkeborg; **36** *Graa komposition*, 1948, 55 × 70, F. Folkvang; **37** *To grotesker*, *c.*1948, 121 × 90, Priv., Aarhus; **38** *Didaska I*, *c.*1949, 47 × 37, Priv., Aarhus; **39** *Didaska II*, *c.*1949, 29 × 31, Priv., Aarhus; **40** *Maanenat i Djaba* [*sic*], 1949, 50 × 60, P. V. Glob, Aarhus; **41** *To søskende*, 1950, 37 × 35, O. E. Plett, Silkeborg; **42** *Komposition*, 1950, 40 × 37, V. O. Jorn, Silkeborg; **43** *Komposition*, 1950, 36 × 32 (same owner); **44** *Gammel Agganag*, 1950, 40 × 29, P. Borchsenius, Randers; **47** *Angst*, 1950, 58 × 83, Priv., Aarhus; **48** *Maleri*, *c.*1950, 75 × 123, Priv., Aarhus; **49** *Maanehesten*, 1951, 39 × 48, J. Jensen, Silkeborg; **50** *Det saarede vilddyr*, 1951, 100 × 90 (same owner); **52** *Kvinden ved livets træ*, 1951, 47 × 60, P. Borchsenius, Randers; **53** *Den grønne Ole*, 1951, 60 × 40, G. Andresen, Aarhus; **54** *Over- og undermennesker*, 1951, 60 × 46, Priv., Aarhus; **55** *Caprise*, 1951, 50 × 59, F. Folkvang, Holstebro; **57** *Afventende*, 1951–3, 45 × 59, P. Borchsenius, Randers; **58** *Poul og Ove*, 1952, 18 × 26, O. E. Plett, Silkeborg; **59** *Det levende træ*, 1952, 90 × 160 (same owner); **60** *Komposition*, 1952, 97 × 124, V. O. Jorn, Silkeborg; **61** *Vaar*, 1952, 160 × 183, F. Folkvang, Holstebro; **62** *Juni*, 1952, 156 × 182, Priv., Aarhus; **63** *Mit slot i Spanien*, 1952, 121 × 90, Priv., Aarhus; **64** *Forstudie til udsmykning paa Th. Langs seminarium*, Silkeborg, *c.*1953, 65 × 158, J. Jensen, Silkeborg; **65** *Børneleg: De syv plager*, 1953, 60 × 90, Chr. Broundal, Vinderup; **66** *Fastelavn*, *c.*1953, 184 × 165, F. Folkvang, Holstebro; **67** *Emigranterne*, *c.*1953, 90 × 130, E. Madsen, Silkeborg; **68** *Poetisk verden*, 1953, 90 × 63, reprod. p.[11], F. Folkvang, Holstebro; **69** *Maleri*, 1953, 100 × 98, E. Madsen, Silkeborg; **71** *Strandkatten*, 1954, 90 × 120, Priv., Aarhus; **75** *Jordbærsyltetøj*, 1954–5, 79 × 99, Å. Damgaard, Herning.

The owner of Nos.22 and 30 was quoted in the catalogue as Axel Warrer, instead of Eigil Warrer.

140 Summer 1961. Copenhagen. Statens Museum for Kunst. Kobberstiksamling. **Udstilling nr.110**
Exhibition of drawings by nine Danish artists, including Jorn.
Nos.70–96 in the catalogue were drawings by Jorn, including the 'Didaska' series.

141 30 Sep–8 Oct 1961. Aarhus (Dk). Raadhushallen.
Århus-Aabenraa-Aalborg-udstillingen 1961
Mixed exhibition.
The exhibition travelled to Aalborg (14–22 Oct) and Aabenraa (28 Oct–4 Nov).

90 *Blaa billede*, 1945, 77 × 100, Lrs. David Engelsen, Herning; **91** *Sommerleg*, 1946, 85 × 95, Dir. Øberg-Pedersen, Risskov; **92** *Hjemkomsten til den forhadte by*, 1952, 130 × 160 (same owner); **93** *Jungledrama*, 1952, 85 × 96 (same owner); **94** *Ungt par*, 1952–3, 60 × 60, reprod. p.[11] (same owner).

142 30 Sep–14 Oct 1961. Copenhagen. Kunstnernes Kunsthandel. **COBRA**
Exhibition of COBRA artists. Catalogue preface by Troels Andersen.

78 *Til Baudelaire*, 1942, 82 × 96, reprod. p.11; **79** *De tre gratier*, 1942, 47 × 65; **80** *Kvinden og Livstræet*, 1942, 53 × 65; **81** *Fire og tre*, (ND), 47 × 65.

143 13 Oct 1961 (opening). Geneva (Switzerland). Galerie Benador. **Asger Jorn: Peintures, modifications, gouaches, céramiques, 1946–1961**
One-man exhibition.
Nos.[7]–[38] in the unnumbered list in the catalogue were works from after 1953/4, except three gouaches from 1950 and 1953.

1 *Tête*, 1946, 34 × 28; **2** *Aquarium*, 1947, 33 × 29, reprod. p.[3]; **3** *On s'impose*, 1953, 37 × 25, reprod. in colour on the front cover; **4** *Oiseau*, 1953, 37 × 25; **5** *Trois*, 1953, 45 × 45; *Souriez*, 1954, 39·5 × 29·5.

144 Copenhagen. **Malernes vandreudstilling**
Mixed travelling exhibition. Jorn is not listed in the catalogue, but an untitled painting of his from 1937, 60 × 49, was exhibited and offered for sale at Kr.1,200.

1961/62

145 10 Sep 1961–1 May 1962. Copenhagen.
Gymnasiernes vandreudstilling
Travelling exhibition which toured various grammar schools in Denmark. Duplicated list of exhibits.

21 *Komposition*, 115 × 58, Kresten Krestensen.

1962

146 Jan 1962. Paris. Galerie de Seine.
Mixed exhibition. No catalogue. The exhibition folder bore a reproduction of *Til Baudelaire*, 1942, 82·2 × 96.

147 31 Mar–14 Apr 1962. Brussels. Palais des Beaux Arts.
COBRA et après (et même avant)
Group exhibition of works by artists who had belonged to the COBRA movement. There was no printed catalogue, but a brochure of 20 pages with a text by Joseph Noiret accompanied the exhibition.
A 'word picture' by Jorn and Dotremont entitled *Vous ne m'aurez pas vivant* was lent to the exhibition from the collection of Oscar Schellekens, Brussels.

Fig.188 In 1947 Jorn organized an exhibition of Danish art which was shown in Gothenburg, Sweden. He made two different coloured lithographs for the front cover of the catalogue, see Fig.189.

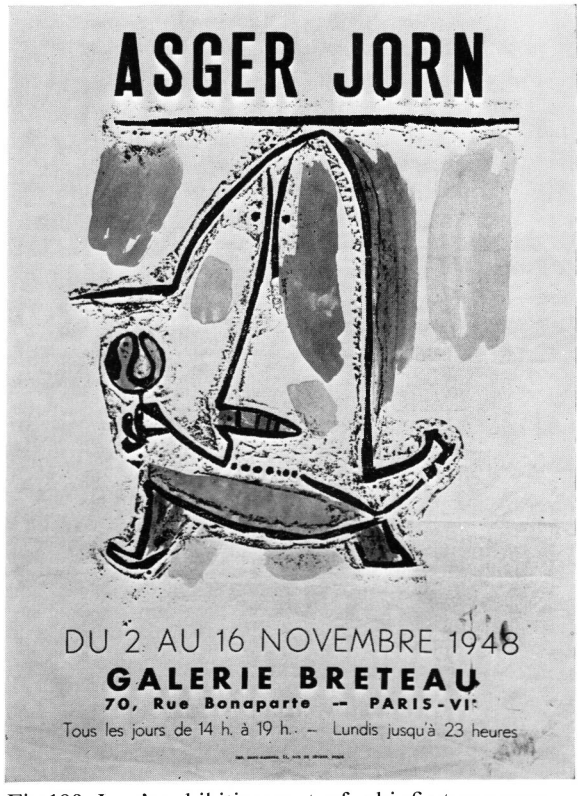


Fig.190 Jorn's exhibition poster for his first one-man show in Paris.

Fig.189 The second design for the catalogue of the Gothenburg exhibition, with the front and back cover opened out.

148 Mar/Apr 1962. Aalborg and Hjørring (Dk).
Kunstcirkeludstilling
Mixed exhibition.

35 *Månehesten*, owner: Terp Rasmussen, Hjørring.

149 31 Aug–16 Sep 1962. Gothenburg (Sweden).
Nutidskonst ur Anna och Kresten Krestensens samling, Köpenhamn
Selection of works from the private collection of Anna and Kresten Krestensen, Copenhagen. The exhibition toured in Sweden.

75 *Indianerpigen*, 1940, 51 × 36·5; **77** *Dyr*, 25 × 23; **78** *Figur*, 30·5 × 20·5; **79** *Hund*, 19 × 24·5; **80** *Komposition*, 32·5 × 30; **81** *Drømmen*, 31 × 22·5; **82** *Fantasi*, 33 × 10; **83** *Fantasi*, 53 × 15; **84** *Sommerfarver, Sebbersund*, 1941, 85 × 100; **85** *Gofs Kalki*, 1941, 85 × 102; **86** *Komposition*, 1941, 21 × 31·5; **87** *Trolderi*, 1942, 58 × 115; **88** *Selvportræt*, 75 × 52; **89** *Fusko*, 1943, 83 × 70; **90** *Nuknik*, 1943, 90 × 72; **91** *Komposition*, 1944, 65 × 84; **92** *Trolderi*, 1944, 36 × 87; **93** *Dida*, 1945, 100 × 69; **94** *Didaska-billede*, 1945, 97 × 77; **95** *Didaska II*, 1945, 70 × 56; **96** *Midsommerleg*, 1945, 77 × 90; **97** *Maske*, 1945, 81 × 63·5; **98** *Rytmer*, *c.*1945, 50 × 67; **99** *Noahs ark*, 1946, 77 × 100; **100** *Komposition*, 1946, 91 × 70; **101** *Småting*, 1947, 85 × 100; **102** *Jordens livspar*, 1950, 91 × 61; **103** *Dødsbranden*, 1950, 88 × 112; **104** *Le Droit de l'aigle*, *c.*1952, 135 × 123; **105** *Sacre du printemps*, 1952, 127 × 155; **106** *Les enfants*, 1953, 44 × 44; **107** *Femelle interplanétaire*, 1953, 100 × 81; **110** *Konge i underverdenen*, 85 × 102.

1963

150 20 Jan–10 Feb 1963. Malmö (Sweden).
Anna och Kresten Krestensens samling
Mixed exhibition of works from the private collection of Anna and Kresten Krestensen, Copenhagen.

81 *Drømmen*, 1940, 22·5 × 31; **82** *Figur*, 1940, 30·5 × 20·5; **83** *Komposition*, 1940, 32·5 × 30; **85** *Indianerpigen*, 1940, 51 × 36·5; **86** *Figur i landskab*, 1941, 21 × 31·5; **87** *Pigefigur*, 1941, 33 × 10; **88** *Pigefigur*, 1941, 53 × 15; **89** *Sommerfarver, Sebbersund*, 1941, 85 × 100; **90** *Gofs Kalki*, 1941, 85 × 102; **91** *Trolderi*, 1942, 58 × 115; **92** *Fusko*, 1943, 83 × 70; **93** *Nuknik*, 1943, 90 × 72; **94** *Kat*, 1944, 19 × 24·5; **95** *Maske*, 1944, 25 × 23; **96** *Trolderi*, 1944, 36 × 87; **97** *Komposition*, 1944, 65 × 84; **98** *Rytmer*, *c.*1945, 50 × 67; **99** *Midsommerleg*, 1945, 77 × 90, reprod. p.13; **100** *Maske*, 1945, 81 × 63·5; **101** *Didaska II*, 1945, 70 × 56; **102** *Didaska-billede*, 1945, 97 × 77; **103** *Dida*, 1945, 100 × 69; **104** *Noahs ark*, 1946, 77 × 100; **105** *Komposition*, 1946, 91 × 70; **106** *Småting*, 1947, 85 × 100; **107** *Konge i underverdenen*, *c.*1950, 85 × 102; **108** *Jordens livspar*, 1950, 91 × 61; **109** *Dødsbranden*, 1950, 88 × 112; **110** *Sacrifice du printemps*, 1952, 127 × 155; **111** *Le droit de l'aigle*, *c.*1952, 135 × 123; **112** *Les enfants*, 1953, 44 × 44; **113** *Femelle interplanétaire*, 1953, 100 × 81; **116** *Selvportræt*, 1945, 75 × 52.

151 (Feb?) 1963. Copenhagen. Charlottenborg.
Anna og Kresten Krestensens samling
A selection of works from the collection of Anna and Kresten Krestensen, Copenhagen. The exhibition was in Oslo (Kunstnernes Hus) in 1963. A similar but rather smaller selection was shown in Aarhus in April 1964. Catalogue preface in Danish and English by Lars Rostrup Boyesen.

214 *Opus 4*, 1935, 31·5 × 41; **215** *C'est fait*, 1939, 24 × 31; **216** *Drømmen*, 1940, 22·5 × 31; **217** *Figur*, 1940, 30·5 × 205 [*sic*]; **218** *Komposition*, 1940, 32·5 × 30; **220** *Indianerpigen*, 1940, 51 × 36·5; **221** *Figur i landskab*, 1941, 21 × 31·5; **222** *Pigefigur*, 1941, 33 × 10; **223** *Komposition*, 1941, 49 × 66; **224** *Pigefigur*, 1941, 53 × 15; **225** *Sommerfarver, Sebbersund*, 1941, 85 × 100; **226** *Gofs Kalki*, 1941, 85 × 102; **229** *Trolderi*, 1942, 58 × 115, reprod. p.[108]; **231** *Fusko*, 1943, 83 × 70, reprod. in colour facing p.44; **232** *Nuknik*, 1943, 90 × 72; **233** *Kat*, 1944, 19 × 24·5; **235** *Ko*, 1944, 22·5 × 27; **236** *Maske*, 1944, 25 × 23; **238** *Trolderi*, 1944, 36 × 87; **239** *Komposition*, 1944, 65 × 84; **240** *Figur i landskab*, (ND), 20·5 × 38; **241** *Hund*, 1945, 25·5 × 18·5; **242** *Rytmer*, *c.*1945, 50 × 67; **243** *Midsommerleg*, 1945, 77 × 90; **244** *Maske*, 1945, 81 × 63·5; **245** *Didaska I*, 1945, 98 × 75; **246** *Didaska II*, 1945, 70 × 56; **247** *Didaska billede*, 1945, 97 × 77; **248** *Dida*, 1945, 100 × 69; **252** *Noahs Ark*, 1946, 77 × 100; **253** *Komposition*, 1946, 91 × 70; **254** *Smaating*, 1947, 85 × 100; **256** *Konge i Underverdenen*, *c.*1950, 85 × 102; **257** *Jordens livspar*: *Procreators of life*, 1950, 91 × 61; **258** *Dødsbranden*, 1950, 88 × 112; **260** *Sacrifice du printemps*, 1952, 127 × 155; **261** *Le droit de l'aigle*, *c.*1952, 135 × 123; **262** *Les enfants*, 1953, 44 × 44; **263** *Femelle interplanétaire*, 1953, 100 × 81, reprod. p.[109]; **266** *Trinititus*, *c.*1946, 70 × 100; **267** *Selvportræt*, 1945, 75 × 52.

No.234 was a sketch for Jorn's mural in the nursery school in Hjortøgade, Copenhagen, in crayon measuring 22 × 21 cm.

152 3 May–10 Jun 1963. Amsterdam. Stedelijk Museum.
Schrift und Bild
At the Staatliche Kunsthalle, Baden-Baden, from 14 June to 4 August 1963.
Exhibition on the theme *Art and writing*.

203 *Je lève, tu lèves . . .* by Jorn and Dotremont, 1948, 38 × 33, reprod. p.61.

153 Jun 1963. Faaborg (Dk). **Festivaludstilling**
Mixed exhibition.

38 *Komposition*, 1942, 60 × 64, Kr.20,000.

154 29 Jun–1 Sep 1963. Darmstadt (Germany).
Zeugnisse der Angst in der modernen Kunst
Exhibition on a theme.

206 *Recht des Adlers*, 1952, 123 × 135, reprod. p.207; Anna and Kresten Krestensen, Copenhagen.

155 6 Jul–6 Oct 1963. Venice. Palazzo Grassi.
Visione Colore
Mixed exhibition. The exhibition included 39 paintings by Jorn, of which those below were prior to 1954. The works were not numbered in the catalogue.

1 *Summer colours*, 1941, canvas, 85 × 100, A. and K. Krestensen, Copenhagen; **2** *Magic*, 1942, canvas, 58 × 115 (same owners); **3** *Didaska I*, 1945, canvas, 98 × 75 (same owners); **4** *Dida*, 1945, canvas, 100 × 69 (same owners); **5** *Fusko*, 1943, canvas, 83 × 70 (same owners); **8** *The fall of the idols*, 1950, canvas, 122 × 92, reprod. in the catalogue, Priv.; **18** *Fabeldyr*, 1947, canvas, 66 × 80, Priv.; **34** *Mask*, 1941, canvas, 73 × 85, Priv. (not on view at the exhibition).

156 30 Nov–8 Dec 1963. Flensburg (Germany).
Ung kunst fra en dansk privatsamling
A selection of works from the private collection of Åge Damgård in Herning. The same exhibition was shown in Herning, Denmark, in April 1964.

12 (*Untitled*) 1954; **15** (*Untitled*) 1942; **16** (*Untitled*) 1942.

1964

157 1–23 Feb 1964. Aarhus (Dk). Raadhus & Museum.
Louisiana besøger Århus
Works from the Louisiana collection at Humlebæk.

72 *Komposition*, 1945, 79 × 100; **74** *De gule øjne*, 1956, 62 × 51·7; **75** *Livets hjul*, 1940–1, 120 × 115.

158 Mar–Apr 1964. Aarhus (Dk). Aarhus-Hallen.
Fra naturalisme til abstraktion
Mixed exhibition.
Some paintings from this exhibition, including a Jorn, were for sale.

159 3–17 Apr 1964. Herning (Dk).
Ung kunst fra en dansk privatsamling
A selection of works from the private collection of Åge Damgård in Herning. The same exhibition had been shown in Flensburg, Germany, from 30 November to 8 December 1963.

12 (*Untitled*) 1954; **15** (*Untitled*) 1942; **16** (*Untitled*) 1942.

160 4–12 Apr 1964. Aarhus (Dk). Aarhus-Hallen.
Anna og Kresten Krestensens samling af moderne kunst
Works by various artists from the Krestensen collection, Copenhagen.
The catalogue for this exhibition followed the numbering of the catalogue for the exhibition when it was in Copenhagen in February 1963, but not all the works were brought to Aarhus.

161 27 Jun–5 Oct 1964. Kassel (Germany). **Documenta III**
International exhibition.
In the section for paintings and sculpture there were seven paintings by Jorn, but only No.6 (catalogue, p.144) was prior to 1954.

144/6 *Spanish Drama*, 1952/3, canvas, 100 × 98, reprod. p.144, Karl Thyrre, Copenhagen.

162 24 Oct–24 Nov 1964. Basel (Switzerland). Kunsthalle.
Asger Jorn – Eugène Dodeigne
One-man exhibition, together with the sculptor Eugène Dodeigne.

1 *Les rochers*, 1938, hardboard, 22 × 58, V. O. Permild, Dragør; **2** *Harisarmand*, 1938, canvas, 99 × 74, reprod. p.[25], Louisiana, Humlebæk; **3** *Mädchen*, 1939, canvas, 61 × 61, Børge Venge, Aarhus; **4** *Bakken*, 1939, canvas, 33 × 80·5, reprod. p.[23], V. O. Permild, Dragør; **5** *Untitled*, 1939, canvas, 35·5 × 50·5, Silkeborg Museum; **6** *Untitled*, 1939, canvas, 59 × 60, Silkeborg Museum; **7** *Komposition*, 1940, canvas, 101 × 85, C. Hersaint, Paris; **8** *Untitled*, 1940, canvas, 73·5 × 77·5, Silkeborg Museum; **9** *Summer colours, Sebbersund*, 1941, canvas, 85 × 100, K. Krestensen, Copenhagen; **10** *Magie*, 1942, canvas, 58 × 116 (same owner); **11** *Hommage à Baudelaire*, 1942, canvas, 82 × 96, Galerie Krugier, Geneva; **12** *Didaska II*, 1945, canvas, 70·5 × 55·5, K. Krestensen, Copenhagen; **13** *Rydmer* [*sic*], 1945, canvas, 51 × 68 (same owner); **14** *Komposition*, 1945, canvas, 80 × 100, reprod. p.[27], Louisiana, Humlebæk; **15** *Nachtfest*, canvas, 117 × 159, E. Madsen, Silkeborg; **16** *Einzug Churchills in Kopenhagen*, 1949, hardboard, 160 × 362, R. Dahlmann Olsen, Dragør; **17** *Rückkehr von Dybbøl, 1864*, 1949, hardboard, 61 × 74, V. O. Permild, Dragør; **18** *Buttadeo*, 1951, hardboard, 90 × 119, reprod. p.[33], B. Rosengreen, Copenhagen; **19** *Rad des Lebens*, 1951, canvas, 120 × 115 Louisiana, Humlebæk; **20** *Composition*, 1950–2, hardboard, 47 × 60, Galerie Beyeler, Basel; **21** *Fasnacht*, 1952, hardboard, 161 × 184, Dr H. Kjærholm, Brabrand, Denmark; **22** *Sacre du printemps*, 1952, hardboard, 128 × 151, K. Krestensen, Copenhagen; **23** *Christbäume auf dem Markt*, 1952, canvas, 83 × 98, V. O. Permild, Dragør; **24** *Morgenröte*, 1953, hardboard, 153 × 122, R. Dahlmann Olsen; **25** *Die gelben Augen*, 1953, hardboard, 62 × 51·5, Louisiana, Humlebæk; **26** *Les enfants causent des guérillas paternelles*, 1953, canvas, 44 × 44, reprod. p.[31], K. Krestensen, Copenhagen; **28** *Mein Schloss in Spanien*, 1954, hardboard, reprod. p.[31], Dr H. Kjærholm, Brabrand, Dk; **30** *Gelbe Landschaft*, 1954, canvas, 121 × 75, Pierre Alechinsky, Paris; **70** *Repos*, 1953–9, hardboard, 150 × 120, H. de Jong, Hengelo.

Other entries in the catalogue were later works.

163 30 Nov–9 Dec 1964. Copenhagen. Studenterforeningen.
Studenterforeningens Jubilæumsudstilling: 1939–64
Exhibition of works by artists of the 'Linien' group who took part in the exhibition organized by the Students Union, Copenhagen, in 1939. Although Jorn did not participate in the earlier exhibition some paintings of his were included in the jubilee exhibition.

47 *Portræt af ballondyr*, 1939, 32 × 22, Priv.; **48** *Portræt af blomsterpige*, 1940, 32 × 22, Priv.

Nos.49–51 were works from after 1953/4.

1964/65

164 11 Dec 1964–25 Jan 1965. Amsterdam. Stedelijk Museum. **Jorn**
One-man retrospective exhibition. The exhibition was basically the same as in Basel, but with some minor changes. The catalogue contained an extract from Jorn's *Pour la forme*.

1 *Les rochers*, 1938, canvas on board, 22 × 58, V. O. Permild, Dragør; **2** *Harisarmand*, 1938, canvas, 99 × 74, reprod. p.[2], Louisiana Museum, Humlebæk; **3** *Mädchen*, 1939, canvas, 61 × 61, B. Venge, Aarhus; **4** *Bakken* (De heuvel), 1939, canvas, 33 × 80·5, reprod. p.[11], V. O. Permild, Dragør; **5** *Untitled*, 1939, canvas, 35·5 × 50·5, Silkeborg Museum, Silkeborg; **6** *Untitled*, 1939, canvas, 59 × 60 (same owner); **7** *Komposition*, canvas, 101 × 85, C. Hersaint, Paris; **8** *Untitled*, 1940, canvas, 73·5 × 77·5, Silkeborg Museum; **9** *Titania*, 1940/1, canvas, 120 × 115, Louisiana Museum, Humlebæk; **10** *Sommerfarver* (Summer Colours), *Sebbersund*, 1941, 85 × 100, K. Krestensen, Copenhagen; **11** *Hommage à Baudelaire*, canvas, 82 × 96, Galerie Krugier, Geneva; **12** *Didaska II*, 1945, canvas, 70·5 × 55·5, K. Krestensen, Copenhagen; **13** *Rytmer*, 1945, canvas, 51 × 68 (same owner); **14** *Komposition*, 1945, canvas, 80 × 100, reprod. p.[11], Louisiana Museum, Humlebæk; **15** *Nattefesten* (Nachtfest), 1945, canvas, 117 × 159, E. Madsen, Silkeborg; **16** *Magie*, 1946, canvas, 116 × 58, K. Krestensen, Copenhagen; **17** *Einzug Churchills in Kopenhagen*, 1949, hardboard, 160 × 362, R. Dahlmann Olsen, Dragør; **18** *Tilbagetoget ved Dybbøl* (Rückzug aus Dybbøl), *1864*, 1949, hardboard, 61 × 76, V. O. Permild, Dragør; **19** *Portræt*, 1950/1, panel, 152 × 96·5, Gemeentemuseum, The Hague; **20** *Buttadeo*, 1951, hardboard, 90 × 119, reprod. p.[13], B. Rosengreen, Copenhagen; **21** *Fastelavn* (Vastenavond), 1952, hardboard, 161 × 184, Dr. H. Kjærholm, Brabrand; **22** *Sacre du printemps*, 1952, hardboard, 128 × 151, K. Krestensen, Copenhagen; **23** *Juletræ paa torvet*, (Christbäume auf dem Markt), 1952, canvas, 83 × 98, V. O. Permild, Dragør; **24** *Morgenröte*, 1953, hardboard, 153 × 122, R. Dahlmann Olsen, Dragør; **25** *Die gelben Augen*, 1953, hardboard, 62 × 51·5, Louisiana Museum, Humlebæk; **26** *Les enfants causent des querelles paternelles*, 1953, canvas, 44 × 44, K. Krestensen, Copenhagen; **28** *Mit slot i Spanien*, 1954, hardboard, 122 × 91·5, reprod. p.[12], Dr. H. Kjærholm, Brabrand; **29** *Les habitants de la lune en position amoureux* [*sic*], 1954, insulite, 92 × 96, Renato Cardazzo, Venice; **30** *Gelbe Landschaft*, 1954, canvas, 121 × 75, Pierre Alechinsky, Paris; **81** *Repos*, 1953–9, hardboard, 150 × 120, H. de Jong, Hengelo.

1965

165 Feb 1965. Humlebæk (Dk). Louisiana Collection. **Jorn**
One-man retrospective exhibition. Most of the works from the 1964 retrospective exhibition at the Stedelijk Museum, Amsterdam, and the Kunsthalle in Basel were brought to Denmark.

1 *Klipperne*, 1938, canvas, 22 × 58, V. O. Permild, Dragør; **2** *Harisarmand*, 1938, canvas, 99 × 74, reprod. p.2, Louisiana, Humlebæk; **3** *Pige*, 1939, canvas, 61 × 61, Børge Venge, Århus; **4** *Bakken*, 1939, canvas, 33 × 80·5, reprod. p.11, V. O. Permild, Dragør; **5** *Untitled*, 1939, canvas, 35·5 × 50·5, Silkeborg Museum; **6** *Untitled*, 1939, canvas, 59 × 60, Silkeborg Museum; **7** *Komposition*, 1940, canvas, 101 × 85, Claude Hersaint, Paris; **8** *Untitled*, 1940, canvas, 73·5 × 77·5, Silkeborg Museum; **9** *Titania*, 1940/1, canvas, 120 × 115, Louisiana, Humlebæk; **10** *Sommerfarver, Sebbersund*, 1941, canvas, 85 × 100, Kresten Krestensen, Copenhagen; **11** *Hommage à Baudelaire*, 1942, canvas, 82 × 96, Gal. Krugier, Geneva; **12** *Didaska II*, 1945, canvas, 70·5 × 55·5, Kresten Krestensen, Copenhagen; **13** *Rytmer*, 1945, canvas, 51 × 68 (same owner); **14** *Komposition*, 1945, canvas, 80 × 100, reprod. p.11, Louisiana, Humlebæk; **15** *Nattefesten*, 1945, canvas, 117 × 159, Einar Madsen, Silkeborg; **16** *Magi*, 1946, canvas, 116 × 58, Kresten Krestensen, Copenhagen; **17** *Churchills indtog i København*, 1949, hardboard, 160 × 362, Priv.; **18** *Tilbagetoget ved Dybbøl, 1864*, 1949, hardboard, 61 × 76, V. O. Permild, Dragør; **19** *Guldsvinet*, 1950, hardboard, 50 × 100, Silkeborg Museum; **20** *Portræt*, 1950/1, board, 152 × 96·5, Gemeentemuseum, The Hague; **21** *Buttadeo*, 1951, hardboard, 90 × 119, reprod. p.13, Bjørn Rosengreen, Copenhagen; **22** *Fastelavn*, 1952, hardboard, 161 × 184, reprod. p.40, Dr Hans Kjærholm, Brabrand; **23** *Sacre du printemps*, 1952, hardboard, 128 × 151, Kresten Krestensen, Copenhagen; **24** *Juletræ på torvet*, 1952, canvas, 83 × 98, V. O. Permild, Dragør; **25** *Morgenrøde*, 1953, hardboard, 153 × 122, Priv.; **26** *De gule øjne*, 1953, hardboard, 62 × 51·5, Louisiana, Humlebæk; **27** *Les enfants causent des querelles paternelles*, 1953, canvas, 44 × 44, Kresten Krestensen, Copenhagen; **29** *Mit slot i Spanien*, 1954, hardboard, 122 × 91·5, reprod. p.12, Dr H. Kjærholm, Brabrand; **30** *Les habitants de la lune en position amoureux* [*sic*], 1954, insulite, 92 × 96, Renato Cardazzo, Venice; **31** *Gult landskab*, 1954, canvas, 121 × 75, Pierre Alechinsky, Paris; **83** *Repos*, 1953–9, hardboard, 150 × 120, H. de Jong, Hengelo.

Some additional paintings were exhibited *hors catalogue:*

(a) *Digteren Jens August Schade*, 1937–44, Priv.; **(b)** *La sadiste*, 1939, Priv.; **(c)** *Kakkelovnstrolde*, 1939/40, Priv.; **(d)** *Portræt af ballondyr*, 1939, Priv.; **(e)** *Portræt af blomsterpige*, 1940, Priv.; **(f)** *Untitled*, 1940, Knud E. Nielsen; **(g)** *Untitled*, 1941, V. O. Permild; **(h)** *Grønt land*, 1942, Priv.; **(i)** *Nunina*, 1943, Knud E. Nielsen; **(j)** (*Tibirke panel, I*), 1944, Mrs Mabel Madsen; **(k)** (*Tibirke panel, II*), 1944, Mrs Mabel Madsen; **(l)** (*Tibirke panel, X*), 1944, Mrs Mabel Madsen; **(m)** (*Tibirke panel, XIII*), 1944, Mrs Mabel Madsen; **(n)** *Abstraktion*, 1944, Carl Rasmussen; **(o)** *Mona Lisa*, 1944/5, Jørgen Maahr; **(p)** *Herre og tjener*, 1950, *Louisiana*; **(q)** *Frugtsommelig moder*, 1951, B. Rosengreen; **(r)** *Untitled*, 1950–2, Gal. Beyeler, Basel.

166 19–28 Mar 1965. Vejle (Dk).
Moderne kunst i vejlensisk eje
Mixed exhibition of modern art from private collections.

12 *Titaner*, 100 × 125, 1940, Mr and Mrs Schydt;
13 *Rød fantasi*, 65 × 96, 1946, Mr and Mrs Schydt;
14 *Figurbillede*, 68 × 85, 1941, Priv.

167 4–20 Aug 1965. Copenhagen. Galerie Gammel Strand.
Gammel Strands Kunstkreds
Mixed exhibition. No catalogue. The exhibition included an untitled painting by Jorn from 1946.

168 14–29 Aug 1965. Odense (Dk).
Dansk malerkunst 1965
Mixed exhibition of modern Danish paintings.

175 *Frugtsommelig sygeplejerske*, 58 × 50, reprod. in colour p.77, Priv.

169 10–26 Sep 1965. Bergen (Norway). **Asger Jorn**
One-man exhibition. Catalogue preface by Per Hovdenakk. The exhibition was also shown in Trondhjem from 9 Oct to 27 Oct and in Oslo (Kunsternes Hus) from 13 Nov to 5 Dec 1965. Nos.8–54 were paintings from after 1954. The exhibition contained a large selection of works in various other media.

1 *Dødsbranden*, 1950, 88 × 112, Priv.; **2** *Sygelige fantomer*, 1951–2, Priv.; **3** *Marsbeboere i naturlig størrelse*, 1951–2, Priv.; **4** *Sacre du printemps*, 1952, 127 × 155, Priv.; **5** *Le droit de l'aigle*, 1952, 135 × 123, Priv.; **6** *Ugle og dyr*, 1953–4–9, 89 × 60, Priv.;
7 *Mit slot i Spanien*, 1954, 122 × 91, Priv.

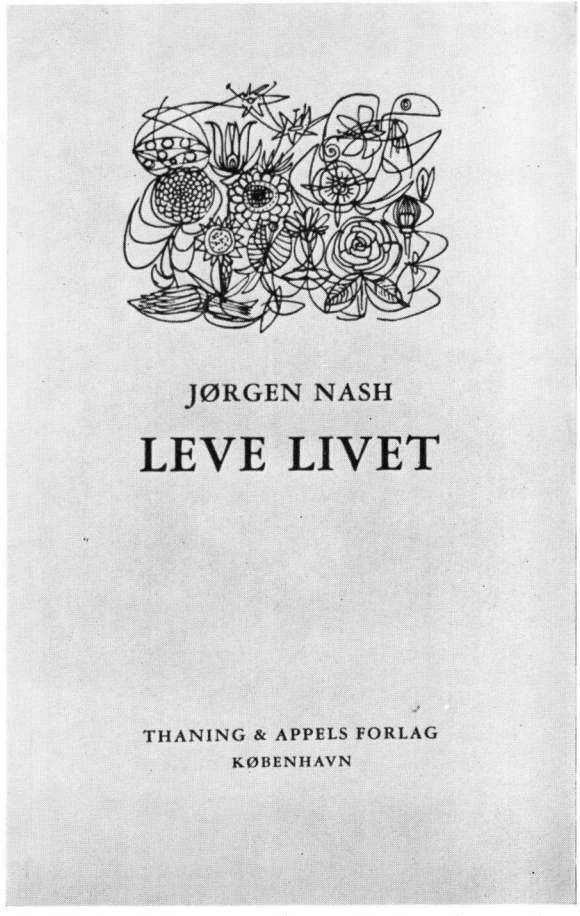


Fig.191 Jorn's front cover for a collection of poems by his brother, published in 1948.

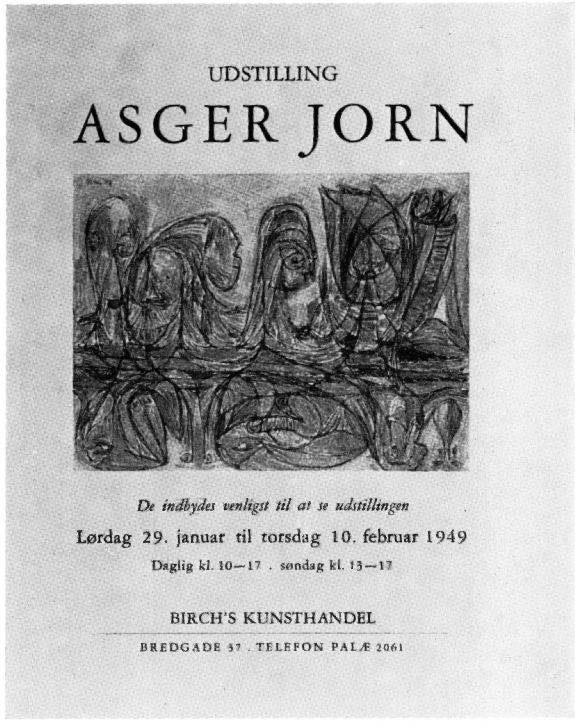


Fig.192 Catalogue of a one-man exhibition at Galerie Birch.

Part 2: Catalogues of Public and Private Collections

1946

170 **The Royal Museum of Fine Arts, Copenhagen: Department of Prints and Drawings**
Grafik og tegninger (Catalogue of the collection of prints and drawings in the Royal Museum of Fine Arts, Copenhagen). Compiled by Jørgen Sthyr and Erik Zahle. 2nd edn, Statens Museum for Kunst, Copenhagen, 1946.
A lithograph by Asger Jørgensen is listed on p.97 and an illustrated book on p.135.

1951

171 **Hotel Skandinavien (Nakskov)** *Hotel Skandinaviens samlinger* (Catalogue of the collection of art in the Hotel Skandinavien in Nakskov). Nakskov, Denmark, 1951.

100 *Arabesk*, 77 × 100, 1947/8.

1954

172 **Johansen, Elise (Copenhagen)** *Fru Elise Johansens samling* (Catalogue of painting, sculpture, and drawings from the private collection of Mrs Elise Johansen in Copenhagen). Compiled by Poul Gammelbo, Ole Gammeltoft, Poul Vad. Prefaces by Jørn Rubow and Édouard Jaguer. Statens Museum for Kunst, Copenhagen (1954).
Nos.47–55 are paintings by Jorn. For details see under 'Exhibitions' (Bibl.111).
Nos.155–61 are drawings by Jorn.

1955

173 **The Royal Museum of Fine Arts, Copenhagen**
Fem hundrede danske og skandinaviske malerier (Five hundred Danish and Scandinavian paintings in the Royal Museum of Fine Arts, Copenhagen). Statens Museum for Kunst, Copenhagen, 1955.

419a *Livshjertet: Januarbilledet af årstids-suiten* (1953), 184 × 161.

1958

174 **The Royal Museum of Fine Arts, Copenhagen**
Moderne dansk maleri og skulptur (Catalogue of modern Danish paintings and sculpture in the Royal Museum of Fine Arts, Copenhagen). Statens Museum for Kunst og Annekset på Kastelsvej, Copenhagen, 1958.

4981 *Røde syner*, 1944, 70 × 84; **4982** *Det store tog*, 1948–50, 130 × 104·5; **4983** *Pastorale*, (1952), 160·5 × 105; **4767** *Livshjulet: Januarbilledet af årstids-suiten*, (1953), 183·3 × 159·8.

1959

175 **Louisiana Collection (Denmark)** *Katalog over Louisiana: Samling af nutidskunst og kunsthåndværk* (Catalogue of modern art and handicraft in the collection of the Louisiana Foundation in Humlebæk). Humlebæk, Denmark, 1959.

99 *Komposition*, 1945, 79 × 100; **100** *En mare*, 1955, 55 × 46.

176 **The Royal Museum of Fine Arts, Copenhagen: Department of Prints and Drawings** *Erhvervelser 1946–57* (Acquisitions 1946–57). Compiled by Jørgen Sthyr. Statens Museum for Kunst, Copenhagen, 1959.
On p.81 there is a reference to one drawing presented by J. Rubow and four water-colours presented by Mrs Elise Johansen.
On p.94 the following acquisitions are recorded: 6 woodcuts, 2 coloured woodcuts, 1 coloured lithograph.

177 **Silkeborg Museum (Denmark)** *Ny international kunst* (New international art). Catalogue of the permanent collection of modern art in the Silkeborg Museum, published on the occasion of a special exhibition of these works from 1 Nov 1959 to 30 Apr 1960. Silkeborg, Denmark, 1959.
Texts in Danish by Peder Nielsen, P. V. Glob, and Asger Jorn.

55 *Cobra-modifikation Richard Mortensen 1941*, Appel, Constant, Corneille, Jorn, Nyholm, 1948, reprod. p.55.

1961

178 **Koefoed, Erling (Copenhagen)** *Fortegnelse over skulptur, maleri og grafik tilhørende Erling Koefoed* (Catalogue of sculpture, painting, and prints in the private collection of Erling Koefoed in Copenhagen). Krohns Bogtrykkeri, Copenhagen, 1961.
Jorn's works are listed, without catalogue numbers, on pp.73–6:

Hestebillede, 1941–2, 90·5 × 100, reprod. p.75; *Selvmorderens rådgiver*, 1950, 37 × 30·5, reprod. p.75; *Indianerne*, (ND), 76·5 × 100·5, reprod. p.77; *Havets guder*, Silkeborg 1953, 95·5 × 52.

179 **Jorn, Asger** *Billedfortegnelse* (Studio Book).
This is an unpublished notebook in which Jorn kept a personal record of some of his work from 1950 to 1961. An earlier notebook of the same kind seems to have been lost.
The numbers on the left run consecutively, but some numbers have remained blank, while a few numbers have two entries against them. Our transcription keeps close to the original, except that the punctuation has been standardized. Unclear matter has been cited in square brackets or with a question mark.
The entries after No.137 fall outside our period.

ABBREVIATIONS IN THIS SECTION
Dam = Frederik Dam.
Tilh. = Owned by.
Udst. = Exhibited.

MALERIER

1 *Stort, rødt, to figurer*, Birch, 1951; **2** *Blaagrøn, stort*, Birch, 1951 [rough sketch in the margin]; **3** *Ukendt angst*, Suresnes; **3[a]** *Orientalske minder*, 1951, til Troels, Birch; **4** *Landsbyoriginaler*, 1950, Birch; **5** *Tilbagetoget 1864*, 1950, Birch, malet i Islev og Humlebæk; **6** *Skænderi*, Suresnes, 62 × 60, 1951–3; **7** *Gule dyr*, Suresnes, 1951–3 [rough sketch in the margin]; **8** *Over- og undermennesker*, 48 × 61, 1950–3, blaa; **9** *Afventende*, 48 × 61, Suresnes, 1951–3; **10** *Dyr der æder*, 48 × 61, 1950–2, Spiralen, Carlo Johansen, Tøjhushavevej 8, Randers, 325 m[?] 25–1 April; **11** *Saaret vilddyr*, 1950–3, Spiralen, 41 × 61; **12** *Smertens land*, 1950–3, 48 × 61, Spiralen; **13** *Fløjtespiller*, 1950, 48 × 61, Suresnes; **14** *Drømmende latter*, 1950–3, 61 × 48, Suresnes; **15** *Aanden fra 48?*; **16** *Dollarsgrisen?*, udst. Aalborg Musæum, juni 1952, Birch; **17** Udst. Aalborg, juni 1952, Musæet, Birch; **18** Udst. Aalborg, juni 1952, Musæet, Birch; **19** Udst. Aalborg, juni 1952, Musæet, Birch; **20** Udst. Aalborg Musæum, juni 1952, Birch; **20[a]** *Ørnens ret*, Dam, solgt til læge Andreasen; **21** *Aadselgribbe?*, Dam; **22** *Den grønne Ole*, 48 × 61, Suresnes, 1950–3; **23** Dam; **24** *2 Aganakker*, Dam, Larsen, Odense; **25** *Brune bæster*, Dam, s. Odense; **26** *La belle et la bête*, 61 × 75, Kerteminde; **27** *Uden for porten*, 48 × 61, Suresnes, 1950; **28** *Springfyren*, 53 × 28, Suresnes, 1950; **30** *La blonde et la brune*, Familieb., 61 × 75; **31** *Mennesker ved roden*, 54 × 80, Silkeb. 1952; **32** *Phoenix*, Appel; **33** *Hvid fugl i sort*; **34** *Hest*, Appel; **35** *Den vrede buk*, Appel; **36** *Galledyr*, Spiralen 1950, malet i Suresnes, France, udst. Fru Moring, Silkeborg, 1952; **37** *Frugtsommelig moder*, 1952–3, tilh. Matie, malet paa Silkeborg sanatorium og Silkeborg; **38** *Orientalisk drøm*, 61 × 48, solgt Dania, malet Suresnes, France, 1951; **39** *Livets træ*, 91 × 60, Matie, malet Silkeborg sanatorium; **40** *Fuglereden*, foræret [Sv. Lund?], Matie foræret væk i Silkeborg; **41** *Parret*, 22 × 31, 1952;

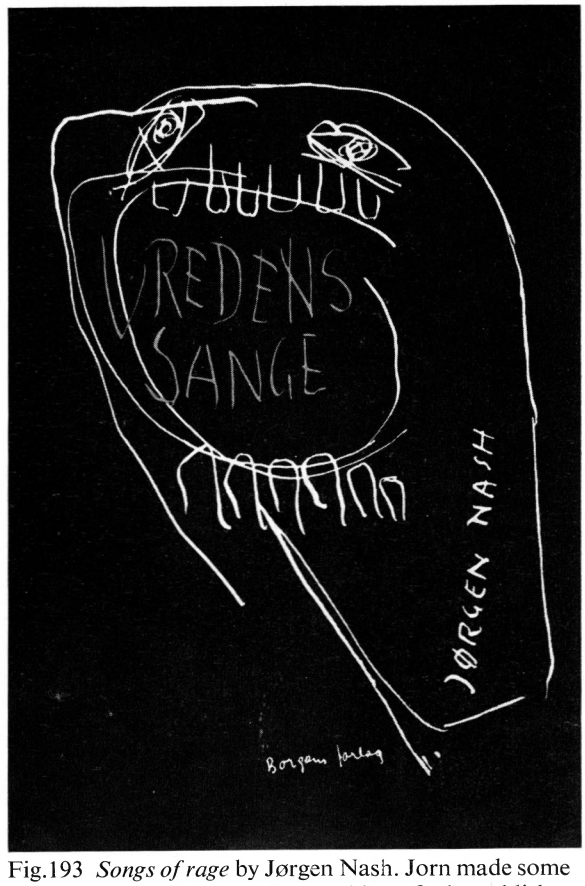


Fig.193 *Songs of rage* by Jørgen Nash. Jorn made some illustrations for this book but could not find a publisher to print them.

Fig.194 Exhibition poster by Jorn.

Fig.195 Exhibition catalogue from 1953 with the front and back cover opened out, see Fig.196.

42 *Krigens skygger*, solgt Kunstf. i Aarhus (Boesen); **43** *Foraarsoffer I*, udst. Fru Moring, Silkeborg 1952, reprod. i 'l'art moderne', tilh. I. Frederiksen; **44** *Foraarsoffer April, II*, udst. Stockholm, 1952; **45** *Pastorale honteux* [*sic*], Silkeborg, 1952, udst. i Stockholm, hos Dahlm. [Olsen]; **46** *Flugt: Buttadeo*, malet Silkeborg sanat., 90 × 120, Rosengreen; **47** *Fanget vilddyr*, tilh. fot. Johs. Jensen; **48** *Drama i junglen*, 91 × 80, 1952, reprod. i 'l'art moderne', tilh. Øberg Petersen, Aarhus, bet.; **49** *De fortvivlede*, 91 × 82, 1952; **50** *Flygtningen og møllen*, 40 × 35, hollandsk, 1953; **51** *Det unge par*, 55 × 53, 1952–3; **52** *St. Hans, 1 : Juni, I*, 48 × 41, 1951–2; **53**[a] *Spansk krigsdans*; **54** *Mennesker mødes*, 63 × 49; **55** *Ravnen*, 51 × 38, 1952; **56** *Opvågnen*, Silkeborg, 43 × 58, 1952–3; **57** *Matie*, 32 × 39, 1952–3; **58** *Andegaarden*, 1952–3, 81 × 55, Pianoforh. Gunnar Christensen, Sandgade 4, Randers [450. . . 100]; **59** *St. Hans, 3: Juni, III*; **60** *Lykkehjulet, I*, Silkeborg sanat. 1951–2, 135 × 155; **61** *Dødsbranden*, 1950–3, 75 × 61; **62** *Længselsfulde fanger*, 1952–3, 98 × 74; **63** *Julens lys: Juletræ paa torvet*, 1952–3, 97 × 83; **64** *Tryllekunstnere*, Silkeborg, 60 × 48, 1952–3; **65** *Opskræmte duer*, 50 × 45, tilh. Matie, Silkeborg, 1952; **68** *Opus 1: Af den stumme myte*, malet Silkeborg sanatorium, filmet, 75 × 61; **69** *Opus 2: Af den stumme myte*, malet paa Silkeborg sanatorium, hos fru Johansen; **70** *Opus 3: Af den stumme myte*, malet Silkeborg, tilh. Johs. Jensen, Silkeborg; **71** *Opus 4: Af den stumme myte*, tilh. Silkeborg Bibliothek; **72** *Grøn hymne*, 1950, malet i Islev, 61 × 48, solgt kunstcirklen Silkeborg; **73** *Maleri*, 1946 [*sic*], Bergen; **74** *Maleri*, 1950[?], Bergen; **75** *Udkast til Bregnerød*, 1949, Bergen.

SMAABILLEDER SERIE B1

76 *Poète sentimentale* [*sic*], 1952, Silkeborg/Bergen; **77** *Assassin timide*, 1952, Silkeborg/Bergen; **78** *Happy Lincoln*, 1952, Silkeborg/Bergen; **79** *Brute heureux*, 1952, Silkeborg/Bergen; **80** *Hollandais volante* [*sic*], 1952, Silkeborg/Bergen; **81** *Innocence douteux* [*sic*], 1952, Bergen; **82** *Le monstre fidèle*, 1952, Bergen; **83** *Rage maitrisé* [*sic*], 1952, Bergen; **84** *Räuberin*[?] *und die kalte Jungfrau*, 1952, Bergen; **85** *August 1950*, Suresnes/Bergen; **86** *Gamle ynglinger*, Suresnes, 1950; **87** *Grand ventre*; **88** *De gule øjne*, Silkeborg, 1953; **89** *Havets guder*, Silkeborg, 1953; **90** *Hadefuld samhørighed*, Silkeborg, 1953; **91** *Den hvide dame fra Vrads*, 1953, s. Silkeborg; **92** *Af den stumme myte*, Silkeborg, 1952–3, opus 5; **93** *Capriccio*, Suresnes, 1951; **94** *Spansk drama*, Silkeborg, 1952–3; **95** *Spaltet verden*, Silkeborg, 1952–3.

ASGER JORN

Født 3. marts 1914

Uddannelse: Akademiet, København, professor Aksel Jørgensen - Paris, Fernand Leger

Udstillinger: Frankrig, Amerika, Holland, Belgien, Tyskland, Island, Sverige, Norge og Danmark

Solgt til: Statens Museum for Kunst, København - Nationalmuseet, Stockholm - Kunstmuseet, Göteborg - Stedelyk Museum, Amsterdam - Museum of Modern Art, New York - Cincinnati Art Museum, Ohio - Silkeborg Museum

Udsmykninger: Centralbiblioteket, Silkeborg
Kunstakademiets arkitekters week-end hytte, Bregnerød

KERAMIK *Der er på udstillingen for første og eneste gang en meget omfattende samling keramiske arbejder*

GRAFIK

Linoleum og træsnit

101. Indbildt ensomhed
102. Frugtsommelig sygeplejerske
103. Af den stumme myte. Opus 2
104. Sejherren
105. Vild bucolup fortærer en missionær
106. Komitéen til udbredelse af dansk skønhed i udlandet
107. Ørnen træt

Litografi

108. Af den stumme myte. Opus 3
109. Romantisk motiv
110. Guldsandet
111. Prosaisk pragt
112. Mislykket tilnærmelse
113. Katten der ler
114. Syngende flaskegud
115. Barbari i måneskin
116. Traditionelt drama
117. Den røde jord
118. Caput mortum
119. Jydske linier

Raderinger

Fig.196 From the Galerie Birch exhibition catalogue shown in Fig.195.

CHESIERES VILARS, SCHWEIZ
Nov 1953–maj 1954
Smaabilleder, Studier

96 *Kat*, tilh. postmester i Chesières; **97** *Dyr*, tilh. avoc. Freymond, Lausanne; **98** *Fremmed i landsbyen*, tilh. fotograf Milano; **99** *Manden i maanen*, Dangelo, Milano; **100** *Flygtning: On s'impose*; **101** *Mistroisk jomfru*; **102** *Animal à tête retournée*, Mazzotti [. . .]; **103** *Visage*, solgt Cardazzo, Milano [sketch]; **104** *Les enfants causent des querelles paternelles*, Birch, udst. Charl. 1954; **105** *En famille*; **106** *Les enfants s'engueulent* [. . .] à Madeleine [. . .]; **107** *Maternité*, sort hoved; **108** *Fugle*, Dam; **109** *Mand og maane*, Dam; **110** *To blaa figurer*, Dam; **111** *Sladder*, Dam; **114** *Maison en feu*, Baj.

ACTUALITÉS SENSATIONELLES

124 *Les spectateurs et l'assassin de* [l'urs ?]; **125** *Le comité*, udst. Spazio, Roma; **126** *La garde suisse*; **127** *Conférence à 7.*

FICTIONS PHANTASTIQUES [*sic*]

128 *Femelle interplanétaire.*

ITALIEN

129 *Mon chateau d'Espagne*, 1954, Dam, beg. Svejts; **130** *Couple amoureux interplanétaire*, 1954, Cardazzo, Milano, beg. Svejts; **131** *Cocu interplanétaire*, Dam, beg. Svejts.

MORALES [MORALITÉS ?] DRAMATIQUES

132 *Résistance masculine*; **133–135** [blank].

POÈMES PEINTS (DOTREMONT)

136 *Vous ne m'aurez pas vivant*, beg. Svejts; **137** *Lyrisk billede: Detalje fra dekoration i Bregnerød*, Dam.

Fig.197 A black and white linoleum cut from 1953 entitled *Council for the propagation of Danish beauty in foreign lands.*

1962

180 **Angli: Åge Damgård A/S Shirt Factory at Herning (Denmark)** *A collection in use: A book about art at Angli.* Mobilia, Snekkersten, Denmark, 1962.
An unpaginated brochure with text in English, edited by Gunnar Ågård Andersen, printed in 2000 copies.
The brochure contains reproductions of works of art, including some paintings by Jorn, from the private collection of Åge Damgård in Herning.

P.[20] *Untitled*, 32 × 40; *Stankelben*, 87 × 63; p.[21] *Untitled*, 37 × 26.

Other Jorn paintings reproduced in the brochure are from after our period.

181 **Esbjerg Art Gallery (Denmark)** *Esbjerg Kunstforenings samling* (Catalogue of painting and sculpture in the Esbjerg Municipal Art Gallery). Esbjerg, Denmark, 1962.

76 *Rovdyrkamp*, *c.*1950; **77** *Dæmoner*, 1954.

In the later edition of this catalogue (ND, 1964) the entries are: **90** *Rovdyrtraktat*, *c.*1950; **91** *Dæmoner*, 1954, reprod. p.2.

1964

182 **Louisiana Collection (Denmark)** *Louisiana: A pictorial reportage.* Special number of MOBILIA, Denmark, ND (1964?).
This is an illustrated brochure with a catalogue of the works in the collection of the Louisiana Foundation in Humlebæk. The text is in Danish, English, and German.

130 *Komposition*, 1945, 79 × 100, reprod. in colour p.9; **131** *Herre og tjener*, ND, 63 × 47; **132** *Livets hjul*, 1940–1, 120 × 115; **133** *De gule øjne*, 1956, 62 × 52; **134** *Morgenrødt*, 1960, 65 × 80; **135** *Komposition*, 1938, 100 × 74.

183 **Silkeborg Museum (Denmark)** *Asger Jorn: Malerier* (Catalogue of Jorn's paintings in the collection of the Silkeborg Museum). Silkeborg, Denmark, 1964.
The catalogue has an introduction by Hans Kjærholm and chronological notes by Guy Atkins. The text is printed in Danish and English.

95 *Portrait: Christian Christensen*, 1933, canvas, 55·5 × 47·5; **96** *Untitled*, 1935, canvas glued to plywood, 35·5 × 26; **97** *Sur la route*, 1938, canvas glued to carton, 53·5 × 37·7; **98** *Untitled*, 1938, canvas, 122·7 × 98·7; **99** *Untitled*, 1939, canvas, 59·2 × 60; **100** *The Flower Eater*, *c.*1939, canvas backed by plywood, 55 × 45·5; **101** *Untitled*, 1939, canvas, 50·2 × 60; **102** *The troll and the birds*, 1944, insulite, 121·7 × 280·2; **104** *Untitled*, 1939, canvas, 35·5 × 50·5; **105** *Untitled*, 1940, canvas, 40·2 × 30·2; **106** *Untitled*, 1940, canvas, 73·5 × 77·5; **107** *Four plus three*, 1942, carton, 50·2 × 70; **108** *Untitled*, 1946, canvas, 94·3 × 63; **109** *The three Graces*, 1942, carton backed by plywood, 47 × 65·5; **110** *Untitled*, 1946, canvas, 68·2 × 86·2; **111** *Djerba*, 1948, canvas, 59·5 × 44·7; **112** *Untitled*, 1945, canvas, 69·5 × 100; **113** *Untitled*, 1948, hardboard, 42 × 38·5; **114** *Un visage suffit à nier le miroir*, 1948, canvas, 29·5 × 21·5; **115** *Untitled*, 1949, canvas, 44·5 × 40; **116** *Untitled*, 1949, canvas, 31 × 28; **117** *Untitled*, 1949, canvas, 38 × 30; **118** *Untitled*, 1949, canvas, 44 × 31; **119** '*Droit de l'aigle*' theme, 1951, hardboard, 74·5 × 60; **120** *Study no.1 for opus 2 On the silent myth*, 1951, hardboard, 61 × 75·2; **121** *Untitled*, 1953, paper glued to hardboard, 29·5 × 41·5; **122** *Untitled*, 1953, paper glued to hardboard, 41·2 × 29·5; **123** *Bridal couple*, 1953, plywood, 50 × 41·3; **124** *Untitled*, 1953, canvas glued to hardboard, 43·5 × 44; **125** *Grand ventre – incendie*, 1953, canvas, 114·2 × 95; **126** *Manly resistance*, 1953, canvas, 98·7 × 78·2; **127** *Untitled*, 1953/4, insulite, 60·5 × 34; **128** *Untitled*, *c.*1954, hardboard, 55·5 × 28; **129** *Untitled*, *c.*1954, insulite, 61·5 × 55; **136** *Untitled*, *c.*1955/6 (wrongly dated), canvas, 75 × 117·5.

Each entry is accompanied by a reproduction in black-and-white or colour.

1965

184 **The Royal Museum of Fine Arts, Copenhagen: Department of Prints and Drawings** *Danske tegninger* (Catalogue of Danish drawings in the Royal Museum of Fine Arts, Copenhagen). Compiled by Inger Hjorth Nielsen. Statens Museum for Kunst, Copenhagen, 1965.
On p.172 there is a reference to 31 water-colours by Jorn, including 25 from the *Didaska* series.

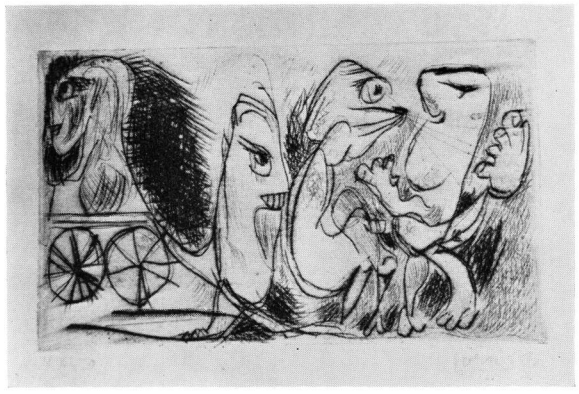


Fig.198 *Children raising hell*, an etching related to App.20.

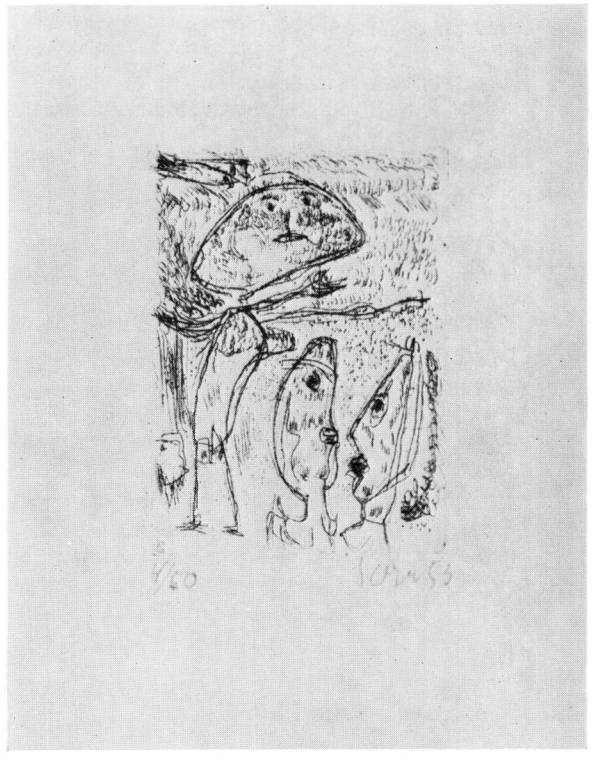


Fig.199 An etching from 1953 called *A stranger in the village*. See App.21.

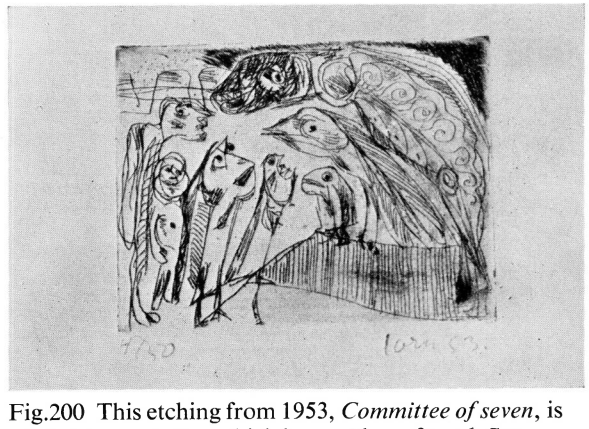


Fig.200 This etching from 1953, *Committee of seven*, is related to a painting which has not been found. See App.23.

Part 3: Auctions

The list includes only those auctions where oil paintings by Jorn from the period 1930–53 were sold.

ABBREVIATIONS IN THIS SECTION
ABR Arne Bruun Rasmussen, Kunstauktioner, Copenhagen
Kunsthallen Kunsthallens Auktioner A/S, Copenhagen

1940

185 **Kunsthallen** Mar 1940.

98 *Ukoko*, (ND), 66 × 50, signed.

1944

186 **Kunsthallen** Mar 1944.

348 *Composition*, 1939, 60 × 68; **349** *Nøgen model ved bord*, 1936, 66 × 79; **350** *Nøgen model ved bord*, (ND), 46 × 65.

1947

187 **Kunsthallen 146** Nov 1947.

112 *Komposition*, (ND), 32 × 40, signed *Asger O.J.*; **113** *Komposition*, 1937, 67 × 70, signed *Asger Jørgensen 37.*

1950

188 **Kunsthallen 169** Oct 1950.

145 *Komposition*, (ND), 81 × 110.

189 **Kunsthallen 171** Nov 1950.

177 *Komposition*, (ND), 70 × 84; **178** *Komposition*, (ND), 20 × 28.

These two paintings were quoted in the catalogue as works by Jorn, but the attribution was changed at the auction, and they were sold as works by Erik Ortvad.

1951

190 **Frederiksberg Ovenlyssal 236** (Copenhagen) Apr 1951.

46 *Konserverede gespenster*, 1943, 43 × 36; **47** *Composition*, (ND), 60 × 73; **48** *Composition*, (ND), 27 × 36; **49** *Composition*, (ND), 53 × 65; **50** *Composition*, (ND), 27 × 35.

1952

191 **ABR 33** Oct 1952.

84 *Abstrakt komposition*, 75 × 100.

192 **Kunsthallen 185** Oct 1952.

126 *Oggenok*, 1950, 36 × 27, signed *Jorn 50.*

1953

193 **Kunsthallen 187** Jan 1953.

108 *Indianere*, (ND), 100 × 76.

194 **Winkel & Magnussen 384** (Copenhagen) Nov/Dec 1953.

151 *Pigen og peberfuglen*, 1940, 44 × 69, signed *Asger J. 40*; **152** *Dans*, (ND), 70 × 83, signed *Asger J.*

1954

195 **Kunsthallen 195** Jan 1954.

3 *Ejler Bille: *Abstrakt komposition*, (ND), 44 × 64; **37** *Abstrakt komposition*, (ND), 99 × 74; **38** *Komposition*, (ND), 39 × 50; **39** *Komposition med fisk*, (ND), 43 × 62; **40** *Abstrakt komposition*, (ND), 73 × 58.

The above paintings were from the collection of the late F. C. Boldsen, Copenhagen.

*No.3 was a painting by Jorn, wrongly attributed to Bille in the catalogue, but auctioned as a Jorn.

1955

196 **ABR 59** Feb–Mar 1955.

46 *Animaux animé* [*sic*], 1946, 75 × 100, signed *Jorn 46*; **47** *Min erindrings landsby*, 1945, 81 × 100, signed *Jorn 45*; **48** *Abstrakt komposition*, 1939, 34 × 81, signed *Asger 39*; **49** *Sommernat*, 1946, 92 × 65, signed *Asger Jorn, Saxnäs 46*; **50** *Ordren til Københavns ødelæggelse i 1807*, (ND), 49 × 60; **51** *Syttakromba*, 1940, 46 × 55, signed *Asger J. 40*; **52** *Abstrakt komposition*, 1941, 40 × 33, signed *Asger J. 41*; **53** *Komposition*, (ND), 25 × 35, signed *Asger J.*; **54** *Komposition*, (ND), 24 × 33; **55** *Komposition*, (ND), 19 × 26.

The above paintings were from the collection of the late F. C. Boldsen, Copenhagen.

197 **ABR 62** May 1955.

108 *Abstrakt komposition*, 1946, 100 × 75, signed *Jorn 46*, reprod. p.21; **109** *Abstrakt komposition: Den stumme myte, opus 5*, Silkeborg 1952–3, 66 × 163; **110** *Abstrakt komposition*, 1945, 75 × 100, signed verso *Asger Jørgensen 45*; **111** *Abstrakt komposition*, 1942, 55 × 70, signed verso *Asger Jorn 42*; **112** *Abstrakt komposition*, (ND), 77 × 70.

198 **ABR 66** Oct 1955.

85 *Hestebillede*, (ND), 90 × 100, signed *Asger J.*; **85a** *Masker*, 1948, 70 × 55, signed *Jorn 48*; **86** *Fugle*, (ND), 22 × 30, signed *Jorn*.

Nos.1–155 in this sale were works from the private collection of Freiherr Herbert von Garvens Garvensburg.

199 **Kunsthallen 209** Oct 1955.

104 *Klagesang*, 1950, 21 × 37; **105** *Gøgeunger*, 1950, 26 × 33.

1956

200 **ABR 72** Mar 1956.

117 *Toutou*, 1940, 73 × 59, signed *Asger J. 40*; **118** *Blå komposition*, 1940, 62 × 58, signed *Asger J. 40*; **119** *Månemand*, 1949, 49 × 61; **121** *Gavtyv*, 1942, 23 × 22.

201 **ABR 74** May 1956.

197 *Abstrakt komposition: Den stumme myte, opus 5*, Silkeborg 1952–3, 66 × 163.

1957

202 **Kunsthallen 218** Feb 1957.

108 *Komposition*, 1946, 78 × 91, signed *Asger Jorn 46*.

203 **Kunsthallen 223** May 1957.

143 *Komposition*, 1946, 50 × 68, signed *Asger Jorn 46*.

204 **ABR 85** Jun 1957.

182 *Betty*, 1940, 59 × 70, signed verso *Asger Jorn 1940* and titled *Betty*; **183** *Abstrakt figur*, 36 × 27, signed *Asger J.*; **183a** (*hors catalogue*), *Frieri*, 1944, (32·5 × 24·5), signed *Asger J. 44*.

1959

205 **ABR 104** Apr 1959.

120 *Komposition*, 1945, 50 × 64, signed *Asger J. 45*.

1960

206 **ABR 117** Mar 1960.

86 *Fuglebillede*, (ND), 27 × 19, signed *Jorn*.

207 **ABR 122** Oct 1960.

193 *Pigen og fuglen*, 1940, 44 × 69, signed *Asger J. 40*, reprod. p.21.

208 **ABR 125** Dec 1960.

113 *Abstrakt komposition*, 1946, 67 × 53, signed *Jorn 46*, reprod. p.13; **114** *Dyr der æder*, (ND), 47 × 61, signed verso *Asger Jorn*, reprod. p.9; **115** *Pigehovede*, 1948, 28 × 25, signed *Jorn 48*; **116** *Nonfigurativ komposition*, (ND), 21 × 56.

1961

209 **ABR 126** Feb 1961.

332 *Nunina*, (ND), 65 × 86, signed *Asger Jorn*, reprod. p.37.

210 **Kunsthallen 246** Mar 1961.

127 *Les jeunes vieillards*, 1950, 74 × 61, signed *Jorn 50*, reprod. p.33; **128** *Pige med røde kinder*, 1936, 34 × 31, signed *Asger J. 36*; **128a** *Komposition*, 1944, 39 × 32; **129** *Pigehoved*, 1948, 29 × 25, signed *Jorn 48*.

211 **ABR 130** May 1961.

155 *Komposition med maske*, (ND), 81 × 93, reprod. p.19; **156** *Losko*, 1943, 50 × 54, signed *Asger J. 43*, reprod. p.25; **157** *Siddende kvinde*, 1936, 66 × 59, signed *Asger J. 36*; **158** *Ondskabsfugl*, 1938, 32 × 38, signed verso *Asger J. 9/10/38*.

212 **ABR 135** Oct 1961.

177 *Mona Lisa*, (ND), 53 × 43, reprod. p.33.

213 **Kunsthallen 248** Oct 1961.

111 *Smertens land*, 1950–3, 47 × 61, reprod. p.36; **112** *Månemand*, (ND), 32 × 26; **113** *En ugle*, (ND), 19 × 25.

1962

214 **Kunsthallen 250** Feb 1962.

118 *Komposition*, (ND), 41 × 51; **119** *Månemand*, (ND), 16 × 12; **120** *Komposition med figur*, 1935, 65 × 46, signed *Asger J. 35*; **121** *Studiehoved*, (ND), 33 × 29.

215 **Kunsthallen 252** May 1962.

67 *En dæmon*, (ND), 45 × 35, reprod. p.29.

216 **ABR 144** Jun 1962.

169 *Maske*, (ND), 58 × 50, reprod. p.31.

217 **ABR 146** Sep 1962.

153 *Komposition med figurer i sort, gult og grønt*, 1937, 73 × 90, signed *Asger Jørgen* [*sic*] *37*, reprod. p.20.

218 **Finarte-Ketterer, Milan** 21–23 Nov 1962.

103 *Joie de vivre*, 1946, canvas, 67 × 59, reprod. p.117. Signed, titled, dated verso on the canvas.

1963

219 **ABR 150** Jan 1963.

112 *Dameportræt*, 1944, 47 × 55, reprod. p.31, formerly in the collection of Mrs Elna Fonnesbech-Sandberg; **113** *Udsigt over Kalundborgfjord, sommerdag*, (ND), 29 × 40, signed *A. Jørgensen.*

220 **ABR 153** May 1963.

114 *Lupiti*, *c.*1945, 55 × 93, reprod. p.15; **114a** (*hors catalogue*), (untitled), (ND), 38 × 50·8.

221 **ABR 158** Oct 1963.

108 *Komposition med figur i sort*, 1945, 47 × 37, signed *Asger Jorn 45*, reprod. p.47; **109** *Fugle*, 1945, 40 × 28, signed *Asger Jorn 45*; **109a** *Maske*, (ND), 44 × 40.

1964

222 **ABR 162** Mar 1964.

147 *Månemand*, 1949, 47 × 60, reprod. p.43; **147a** (*hors catalogue*), *Legetøjsbillede*, 1945, (72 × 99·2); **148** *Fugl*, 1942, 30 × 22.

223 **ABR 166** Jun 1964.

180 *Maskebillede*, 1942, 84 × 73, signed *Asger J. 1942*, reprod. p.47; **180a** (*hors catalogue*), *Untitled*, 1941, 85 × 100.

224 **ABR 170** Sep 1964.

100 *Aggernakbillede*, (ND), 82 × 100, inscribed verso *Nordby, Samsø*, reprod. p.13; **101** *Appeldorn*, 1944, 76 × 101, signed verso *Asger Jørgensen*, reprod. p.15.

1965

225 **ABR 181** Jun 1965.

142 *Komposition*, *c.*1938, 64 × 53, reprod. p.27; **143** *Dagtyv*, 1942, 23 × 22.

226 **ABR 187** Nov 1965.

175 *Komposition*, *c.* 1938, 64 × 53; **176** *Maske*, 1942, 35 × 30.

Part 4: Selected Books, Articles, and Prefaces

Newspaper articles and reviews of exhibitions have only been included in exceptional cases, but a selection of exhibition reviews can be found in the *Art Index*, Bibl. 400.

For books and articles *by* Jorn, see *Writings*, Bibl. 363.

A number of recent exhibition catalogues have been listed below because they contain important prefaces. If a preface has been printed more than once it is only cited when it first appeared.

1933

227 **Petersen, Vilhelm Bjerke-.** *Symboler i abstrakt kunst* (Symbols in abstract art). Distributed by Illums Bogafdeling, Copenhagen, 1933.

1937

228 **Silkeborg Avis (Denmark)** *Hjem fra Paris* (Home from Paris).
Interview in SILKEBORG AVIS, Silkeborg (Denmark), 10 Aug 1937.

1938

229 **Bille, Eiler** *Legèrs [sic] malerskole: Udstilling af Pierre Wemaëre og Asger Jørgensen* (Léger's school of art: An exhibition by Pierre Wemaëre and Asger Jørgensen). SAMLEREN, Copenhagen, XV, 2 Feb 1938, p.20.
A review of the exhibition at Dam & Fønns, Copenhagen, in January 1938.

230 **Bille, Eiler** *Samtale med to elever af Fernand Leger: Asger Jørgensen og Pierre Wemaëre* (Interview with two students of Fernand Léger: Asger Jørgensen and Pierre Wemaëre). EKKO, Copenhagen, Feb 1938, p.(6).

1939

231 **Mortensen, Niels Th.** *Dansk billedkunst gennem en menneskealder* (A generation of Danish art). Skandinavisk Bogforlag, Odense, 1939.

1941

232 **Jacobsen, Egill** *Asger Jørgensen.* HELHESTEN, Copenhagen, I, 4, 1941, pp.104–7.

233 **Køedt, M. Peschcke** *Teltudstillingen i Bellevue* (The exhibition in a tent in Bellevue). SAMLEREN, Copenhagen, XVIII, 5, Sep 1941, pp.117–18.

1942

234 **Borchsenius, Kaj** *Abstrakt kunst: Et besøg hos fru Elna Fonnesbech-Sandberg* (Abstract art: A visit to Mrs Elna Fonnesbech-Sandberg). POLITIKENS MAGASIN, Copenhagen, 26 Apr 1942.

235 **Madsen, Herman** *Efterårets udstillinger* (Autumn exhibitions). SAMLEREN, Copenhagen, XIX, 3, Nov 1942, p.73.

1943

236 **Salicath, Bent** *Arkitektonisk functionalisme* (Architectural functionalism). A5, Copenhagen, II, 4, Nov/Dec 1943, pp.6–12.

1944

237 **Olsen, R. Dahlmann** *Lidt om arkitektur og billedkunst* (A little about architecture and painting). ARKITEKTEN, Copenhagen, XLVI, 51/2, 1944, pp.217–8.
Jorn's decorations at Tibirke.

238 **Sarvig, Ole** *Svar fra Ole Sarvig* (A reply from Ole Sarvig). SAMLEREN, Copenhagen, XXI, 8, 1944, p.173.

239 **Winkel, V. and Magnussen (eds)** *Kunst i privat eje* (Art in private collections): *Fru Elna Fonnesbech-Sandberg.* Aage Pioras Forlag, Copenhagen, Vol.I, p.281.

1945

240 **Nash, Jørgen** *Portræt af en fantasikunstner* (Portrait of a visionary artist). KONSTREVY, Stockholm, XXI, 2/3, 1945, pp.122–4.

241 **Sandberg, Elna Fonnesbech** *Dem jeg mødte* (Those I met). Carit Andersens Forlag, Copenhagen, 1945.

242 **Sarvig, Ole** *Et foredrag om abstrakt kunst* (A lecture on abstract art). Helios, Copenhagen, 1945.

243 **Winkel, V. and Magnussen (eds)** *Kunst i privat eje* (Art in private collections): *Direktør F. C. Boldsen.* Aage Pioras Forlag, Copenhagen, Vol.III, pp.152–8.

1946

244 **Madsen, Herman** *200 danske malere og deres værker* (200 Danish painters and their works). Vol.II, Copenhagen, 1946.

1947

245 **Idelius, Birger** *Tonvigt på ungt måleri* (Emphasis on recent painting). SVENSKA HEM, Stockholm, XXXV, 1, pp.58–61.
The Rigmor Hamberg collection in Gothenburg.

246 **Jensen, Henning** *Yang og Yin* (Yang and Yin). A5, Copenhagen, III, 3, 1947, pp.6–10.

247 **Nash, Jørgen** *Nordisk billedtradition* (Tradition in Nordic art). KONSTREVY, Stockholm, XXIII, 4, 1947, pp.214–9.

1948

248 **Ahlsén, Erik and Tore** *Årsta Centrum* (The Årsta Centre). A5, Copenhagen, IV, 2, Apr 1948, pp.14–15.
An article in letter form from the architects of the Årsta residential site near Stockholm. Jorn designed the coloured decorations for the façade.

249 **Dal, Preben** *Asger Jorn – Le Corbusier.* A5, Copenhagen, IV, 1, 1948, pp.1–10.

250 **Nash, Jørgen** *The tradition in Scandinavian art.* ADAM, London, XVI, 188, Nov 1948, pp.11–16.

251 **Ventris, Michael** *Function and Arabesque.* PLAN, London, No.1, 1948, pp.11–12.

252 **Zibrandtsen, Jan** *Moderne dansk maleri* (Modern Danish painting). H. Hirschsprung, Copenhagen, 1948.

1949

253 **Bodelsen, Merete and Poul Engelstoft (eds)** *Weilbachs Kunstnerleksikon.* Aschehoug Dansk Forlag, Copenhagen, 3 vols., 1947–52.
For Jorn, cf. Vol.II, 1949, pp.85–6.

254 **Dotremont, Christian** *Les rencontres de Bregneröd.* LE PETIT COBRA, Brussels, No.2, 1949, pp.(1)–(9).
Cyclostyled.

1950

255 **Dotremont, Christian** *Asger Jorn.* 'De frie kunstnere' series, Cobra Biblioteket, Series I, No.14. Ejnar Munksgaard, Copenhagen, 1950.
A French edition appeared in the same year and place.

256 **Nissen, Helge** *Hytten* (The cottage). A5, Copenhagen, IV, 4, Feb 1950, pp.13–14.

257 **Schwartz, Walter** *Kunstnernes Efterårsudstilling, 1900–50* (Artists' Autumn Exhibition, 1900–50). Rasmus Navers Forlag, Copenhagen, 1950.

1951

258 **Nash, Jørgen** *Vredens sange: Digte* (Songs of rage: Poems). Borgens Forlag, Copenhagen, 1951.

259 **Ragon, Michel** *Expression et non-figuration.* Éditions de la Revue Neuf, Robert Delpire, Paris, 1951.

1953

260 **Jaguer, Édouard** *Premier bilan de l'art actuel, 1937–1953: Trajectoires scandinaves.* LE SOLEIL NOIR, cahiers trimestrielles, Paris, Nos.3/4, 1953, pp.242–7.

261 **Stein, Meir** *L'art abstrait danois.* ART D'AUJOURD'HUI, Paris, IV, 7, Oct–Nov 1953, pp.18–21.

1954

262 **L'Asterisco, Galleria (Rome)** *Asger Jorn.* [Folder to accompany a one-man exhibition at Galleria l'Asterisco, Rome.] 20–30 Jun 1954.
Texts by Édouard Jaguer, Sergio Dangelo, Enrico Baj.

1955

263 **Dotremont, Christian** *La pierre et l'oreiller.* Gallimard, Paris, 1955.
A novel partly based on the author's experiences in the Silkeborg Sanatorium during the winter of 1951–2.

264 **Hess, Thomas B.** *Trying abstraction on Pittsburgh: The 1955 Carnegie.* ART NEWS, New York, LIV, 7, Nov 1955, p.40.

265 **Jaffé, H. L. C.** *Experimentele kunst tegen sleur* (Experimental art versus routine). HET PAROOL, Amsterdam, 10 May 1955.

266 **Kunstindustri-Museet, Copenhagen** *Asger Jorn: Keramik* (Asger Jorn: Ceramics). [Catalogue of a one-man exhibition.] Kunstindustri-Museet, Copenhagen, 5–20 Nov 1955.
Preface by R. Dahlmann Olsen.

267 **Lübecker, Pierre** *Asger Jorns skalkestykker* (Asger Jorn's pranks). DANSK KUNSTHÅNDVÆRK, Copenhagen, XXVIII, 9/10, 1955, pp.167–70.
With an English translation.

268 **Mengel, Erik C.** *Om forståelse af moderne kunst* (To understand modern art). FOLKEVIRKE, Copenhagen, X, 3/4, 1955, pp.9–21.

269 **Naviglio, Galleria del (Milan)** *Asger Jorn.* [Folder to accompany a one-man exhibition at Galleria del Naviglio, Milan.] 8–17 Oct 1955.
Preface by Édouard Jaguer.

270 **Politikens handbøger, no.90 (Copenhagen)** *Jeg er samler.* Politikens håndbøger, no.90, Politikens Forlag, Copenhagen, 2 vols., 1955 and 1956.

271 **Politikens kunstleksikon (Copenhagen)** *Verdens billedkunst efter 1800* (World art since 1800). Politikens Forlag, Copenhagen, 1955, pp.141–2, 274–5.

1956

272 **Eristica (Alba)** *Prime esperienze del movimento internazionale per una Bauhaus immaginista.* ERISTICA, Alba, No.2, Jul 1956, pp.4a–b, 12a–b.

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Preface by Jacques Prévert. The preface is reprinted in XXE SIÈCLE, Paris, Nouvelle série, XX, 10, Mar 1958, pp.83–4.

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Article on the Krestensen collection in Copenhagen.

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288 **Gyldendal** *Leksikon over moderne nordisk kunst* (Dictionary of modern Scandinavian art). Gyldendal, Copenhagen, 1958.

289 **Internationale Situationniste (Paris)** *Ce que sont les amis de 'Cobra' et ce qu'ils représentent.* INTERNATIONALE SITUATIONNISTE, Paris, No.2, 1958, pp.4–6.

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294 **Weinert, Knud** *Asger Jorn i Silkeborg* (Asger Jorn in Silkeborg). KUNST, Copenhagen, VI, 1, Sep 1958, pp.22–3.

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295 **Århus Statsgymnasium (Denmark)** *Indvielse* (Inauguration). Århus, Denmark, 8 Jun 1959.

A brochure published for the inauguration of the Senior State School in Århus. On the front cover there is a reproduction of a tapestry sketch for the big Jorn-Wemaëre tapestry which was presented to the school.

296 **Annunciata, Salone (Milan)** *Jorn.* [Catalogue of a one-man exhibition of lithographs.] Salone Annunciata, Milan, 30 May–12 Jun 1959.

Preface by Emilio Tadini.

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298 **Edwards, Folke** *Det romantiska sabotaget* (The romantic sabotage). PALETTEN, Gothenburg, XX, 3, 1959, pp.82–91.

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Texts by Gaston Bachelard, Michèle Bernstein, and Yvon Taillandier.

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359 **Restany, Pierre** *La crise de l'abstrait? Une nouvelle manière de voir la peinture.* LA GALERIE DES ARTS, Paris, Jul/Aug/Sep 1963, pp.8–16.

360 **Vinkenoog, Simon** *Het verhaal van Karel Appel.* A. W. Bruna & Zoon, Utrecht, 1963.

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Preface by Lawrence Alloway. Extracts in English from Jorn's writings on pp.101–3.

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Preface by Per Hovdenakk.

388 **Guggenheim Museum, The Solomon R. (New York)** *Word and image.* Exhibition catalogue. The Solomon R. Guggenheim Museum, New York, Dec 1965.

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389 **Haftmann, Werner** *Painting in the twentieth century.* 2nd edn. Praeger (New York) and Lund Humphries (London), 2 vols, 1965.

390 **Hovdenakk, Per** *Asger Jorn.* KONSTREVY, Stockholm, XLI, 6, 1965, 199–202.

391 **Jouffroy, A.** *Combat pour un art instinctuel en Europe.* XXe SIÈCLE, Paris, Nouv. série, XXVII, 25, Jun 1965, pp.137–50.

Review of the various exhibitions held at the Palazzo Grassi in Venice. The article is followed (pp.151–2) by a letter from Paolo Marinotti.

392 **Korun, Walter** *Kunstmuseum Silkeborg.* DE VLAAMSE GIDS, Brussels, No.2, 1965, pp.129–30.

393 **Marchis, Giorgio de** *Asger Jorn.* ART INTERNATIONAL, Lugano, IX, 1, Jan 1965, p.56.

Review of the one-man exhibition at Arco d'Alibert, Rome.

394 **Marinotti, Paolo (ed.)** *Jorn a Venezia.* 'Momenti' 1. Edizione del Centro Internazionale delle Arti e del Costume, Palazzo Grassi, Venice, 1965.

Preface by Paolo Marinotti in Italian. Translations into English, French, and German were printed as a separate brochure to accompany the book.

395 **Mortensen, Niels Th.** *Dansk malerkunst 1965* (Danish painting 1965). Skandinavisk Bogforlag, Odense, 1965.

To accompany an exhibition of modern Danish painting in Odense during August 1965.

396 **Nielsen, Johan Møller** *Silkeborg Museum.* KUNST, Copenhagen, XII, 1, Jun 1965, pp.12–17.

397 **Ny Carlsbergfondet, Copenhagen** *Beretning for tiden 1. oktober 1963 til 30. september 1964* [Annual report of the New Carlsberg Foundation for the period 1 Oct 1963 to 30 Sep 1964]. Copenhagen, 1965.

398 **Schade, Virtus** *Asger Jorn.* Stig Vendelkær, Copenhagen, 1965.

Published in an edition of 750 Danish and 750 English copies.

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Checked for Jorn entries from Vol.I, 1933 to Vol.XXXVII, No.1, Jan 1966.

Catalogue Illustrations

Denmark 1930–34
Portraits and Figure Studies

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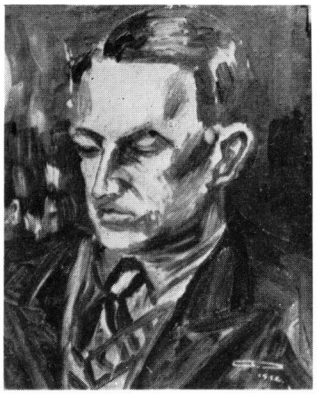
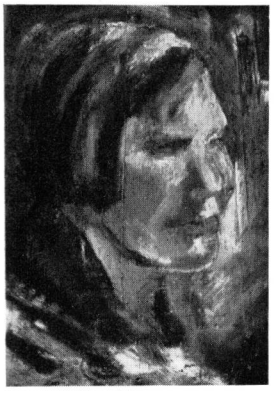
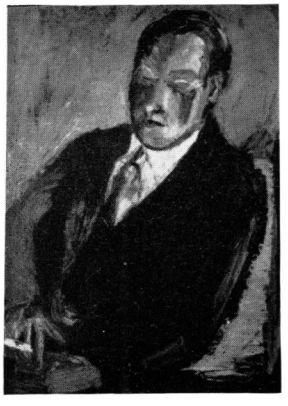


5
Portrait of Glavind Thomsen
1932, 35·2×28cm

6
Portrait of Ludwig Hertz
(1933/4), 32×27cm



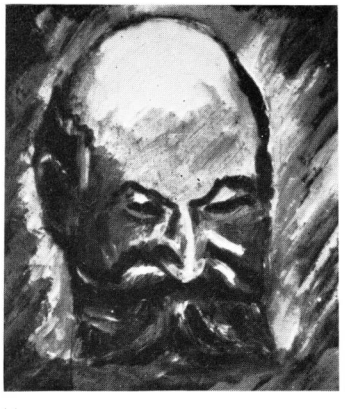
7
Portrait of Gerda Bechgaard
(*c.*1933), 37·2×26cm



8
Portrait of Henning
1933, 66×49cm

9
Portrait of Christian Christensen
1933, 55·5×47·5cm

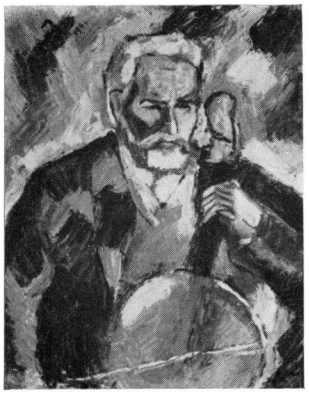
10
Untitled
(1933), 43·2×66cm



11
Untitled
(1933/4), SM 32×29cm

12
Portrait of H. Selmer-Krogh
(1933), SM 25·1×19·2cm

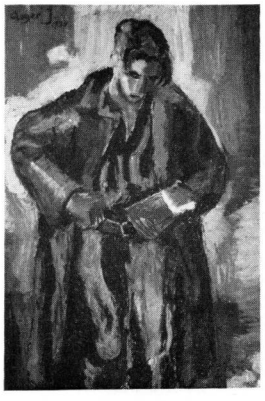
13
Portrait of Lauritz Bechgaard
(1934), 33·5 × 24·2cm



14
Untitled
1934, 74 × 57cm

15
Untitled
1934, 29 × 20cm

16
Portrait of Mrs Maren Jørgensen
(*c.*1934), 33·5 × 24·5cm



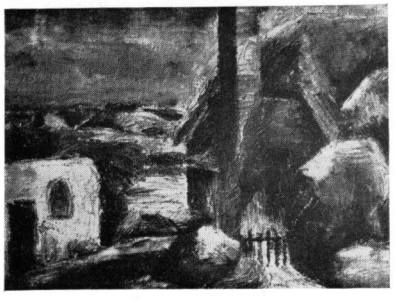
17
Untitled
1934, 100·2 × 72cm

18
Untitled
(1934), 57 × 48·5cm

Denmark 1930–34
Landscapes

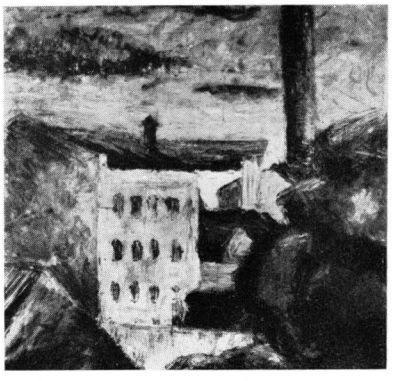
19
Hills at Hvinningdal
(*c.*1933), 23 × 34·5cm

20
Hills at Sminge
(*c.*1933), 28·5 × 32·2cm



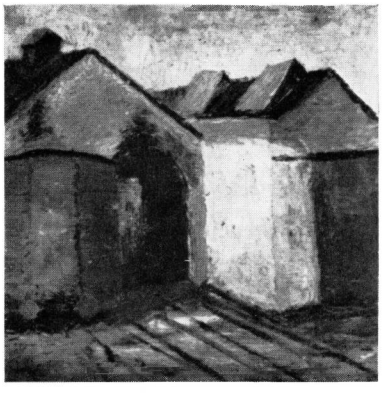
21
Untitled
(*c.*1933), 24·5 × 33·5cm

22
Untitled
(1933), 21·5 × 28·5cm



23
Paper factory in Silkeborg
1933, 35·5 × 34·5cm

24
Untitled
(1933/4), 37·5 × 27·7cm



25
Untitled
1934, 33·2 × 33·2cm

26
Untitled
(1934), 36 × 40cm

27
A church in Ringkøbing
(1934), 33 × 36cm

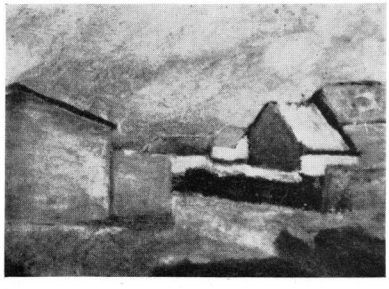
28
Untitled
(1934), 25·2 × 31·2cm

29
Untitled
(1934), 24·5 × 33·2cm

30
Untitled
(1934), 31 × 39·3cm

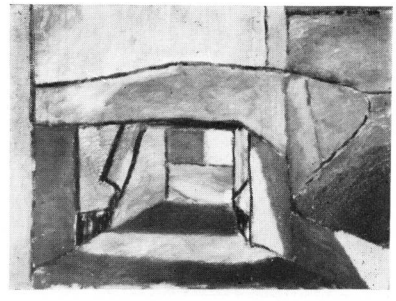
31
Untitled
(1934), 32 × 45·5cm

32
Silkeborg Gasworks
(1932–4), 23 × 35cm



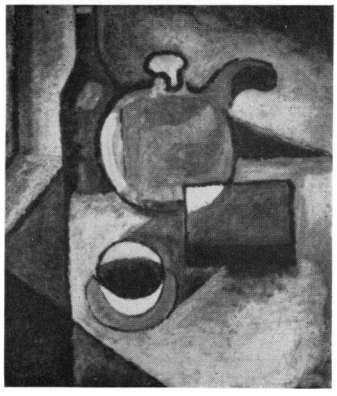
33
Untitled
(1933/4), 27·8 × 36cm

34
Untitled
(*c.*1934), 39·5 × 33·8cm

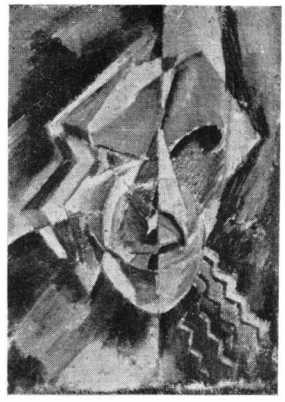


35
Untitled
(1934), 33·7 × 44cm

Denmark 1935–36



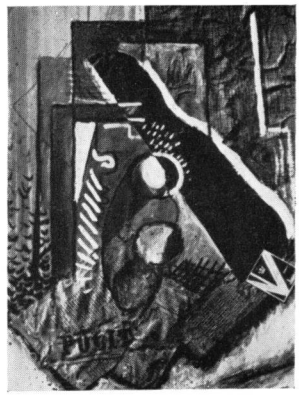
36
Untitled
(1935), 57·8 × 49cm



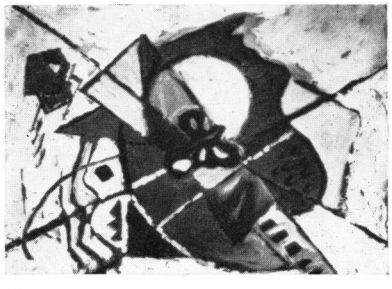
37
Untitled
1935, 35·5 × 26cm

38
Untitled
1935, 86·5 × 67·5cm

39
Untitled
1935, 71 × 49·5cm



40
Untitled
(1935), 69 × 51cm

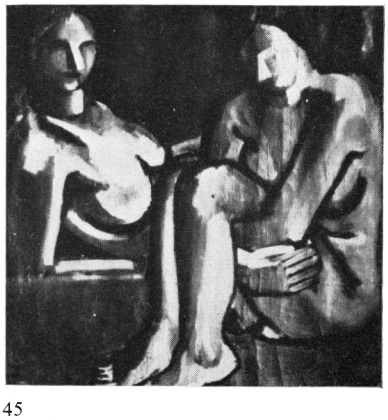


41
Opus 4
1935, 31 × 40·5cm

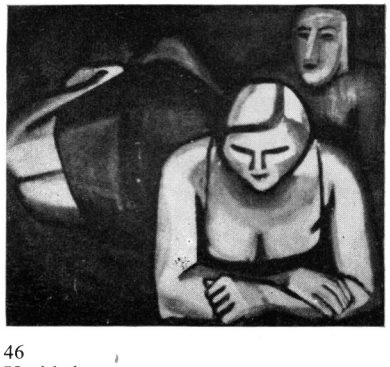
42
Untitled
1935, 56 × 43·5cm

43
Untitled
1936, 85 × 65cm

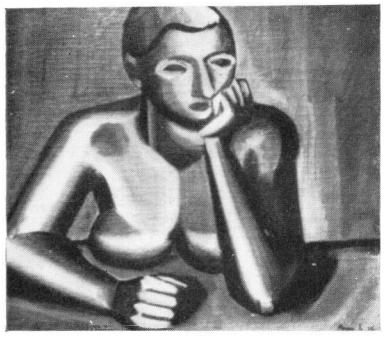
44
Untitled
(1936), 34 × 29cm



45
Untitled
1936, 92·5 × 90·2cm

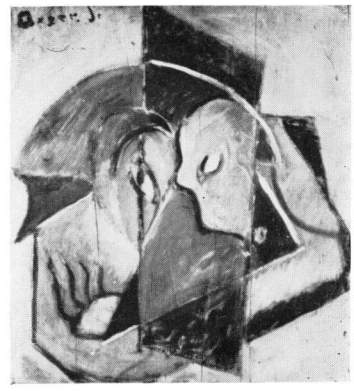


46
Untitled
(1936), 121 × 146·5cm

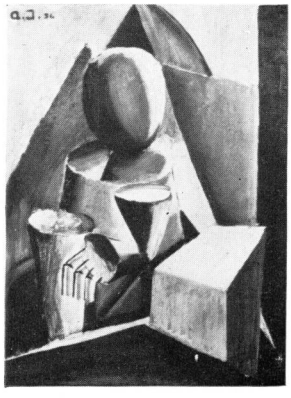


47
Raphael's angel
1936, 67·5 × 78cm

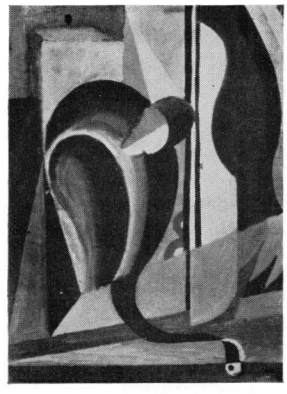
48
Untitled
1936, 34 × 30·8cm



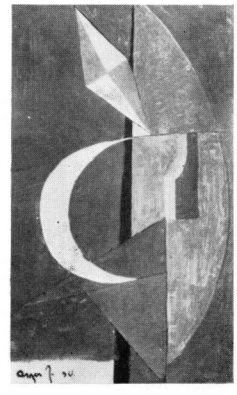
49
Untitled
(1936), 35 × 32cm



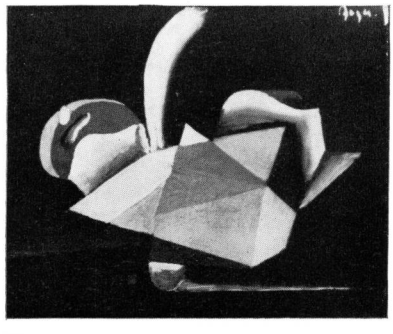
50
Untitled
1936, 73·2 × 55·4cm



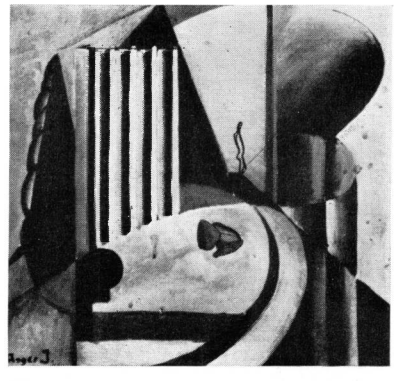
51
Untitled
(1936), 49 × 36·1cm



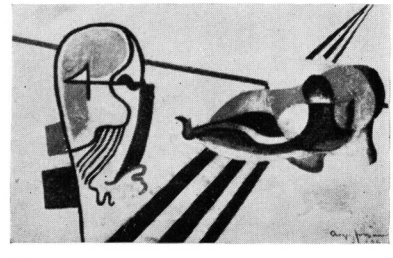
52
Untitled
1936, 45·8 × 29cm



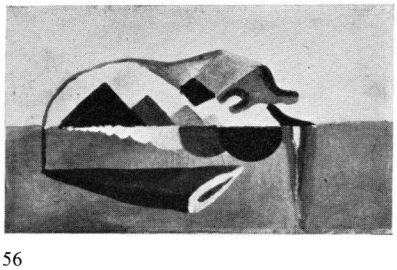
53
Untitled
1936, 28·8 × 39·4cm



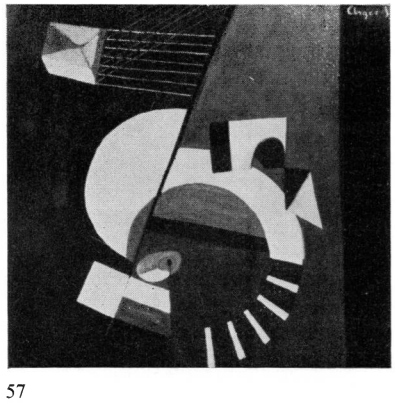
54
Someone is looking at you
1936, 62·8 × 69·3cm



55
Untitled
1936, 27·5 × 42cm

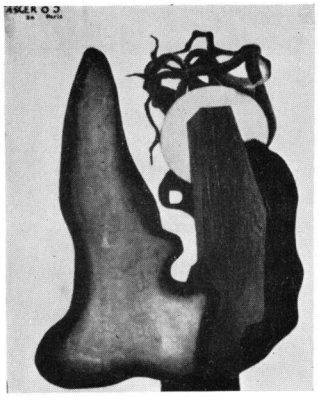


56
Untitled
(1936), 25·8 × 44cm

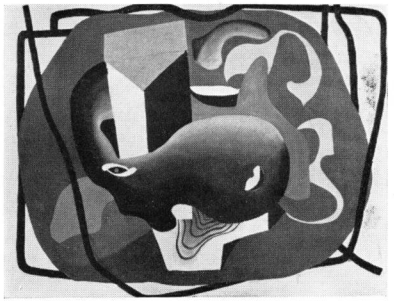


57
Untitled
1936, 63·4 × 67·4cm

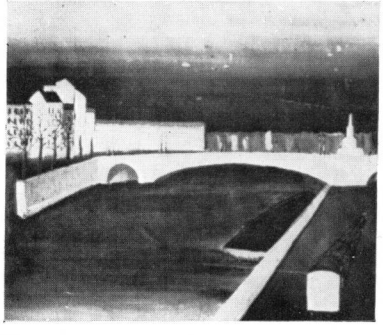
Paris 1936–37



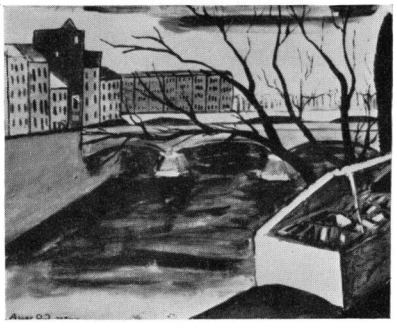
58
Untitled
1936, 66 × 50·5cm



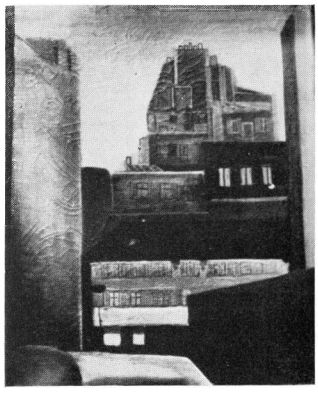
59
Untitled
(1936), SM 47·5 × 63·5cm



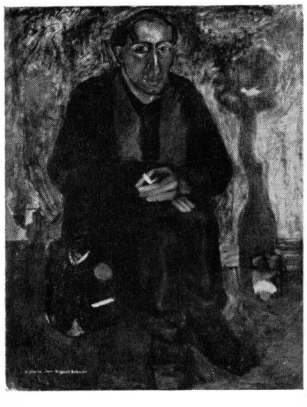
60
Untitled
(1936/7), 33·4 × 40·3cm



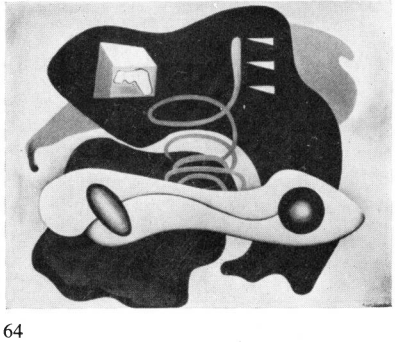
61
Untitled
1937, 36·2 × 46cm



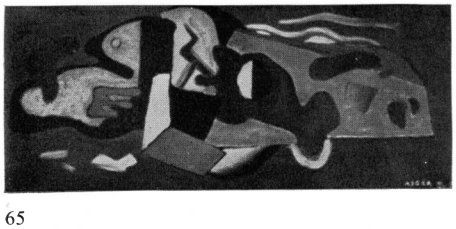
62
Untitled
1937, 60 × 49cm



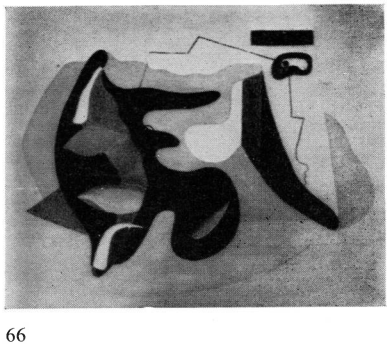
63
Portrait of Jens August Schade
1937–44, 73 × 59cm



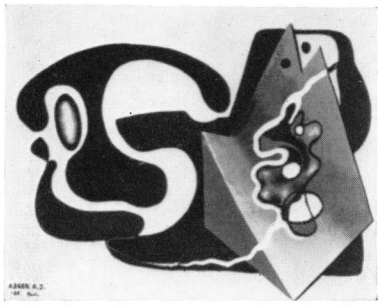
64
Untitled
1937, 72 × 90cm



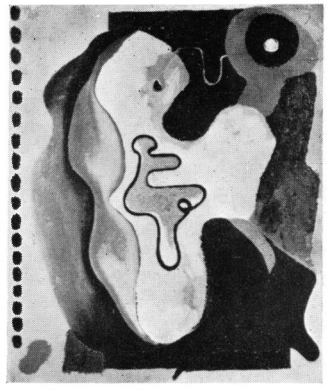
65
Untitled
1937, 25 × 51·5cm



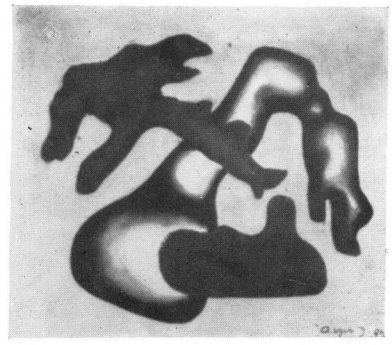
66
Untitled
1937, 49·3 × 61·2cm



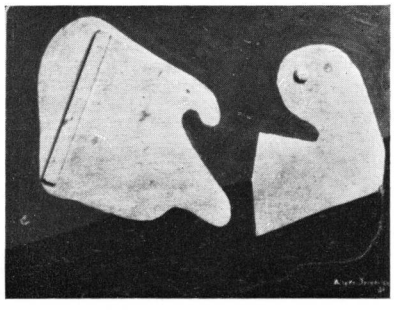
67
Untitled
1937, 27 × 34cm



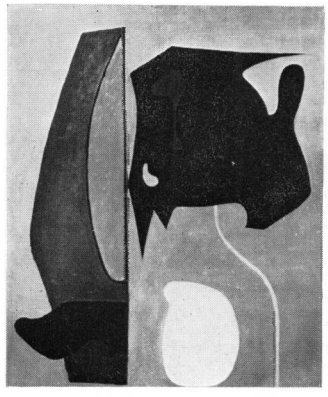
68
Untitled
(1937), 38·3 × 32·2cm



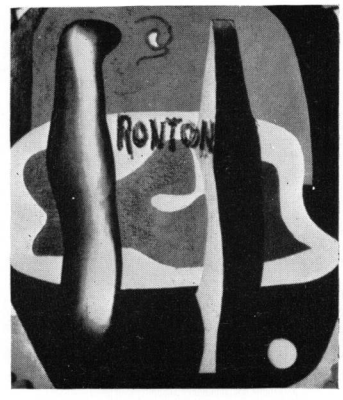
69
Untitled
1937, 36 × 41cm



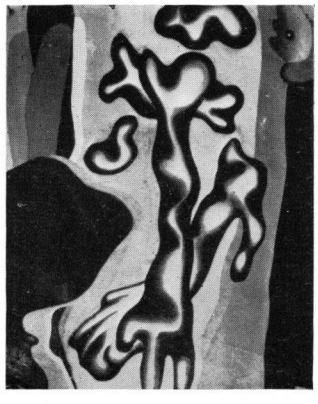
70
Untitled
1937, 21·3 × 27·6cm



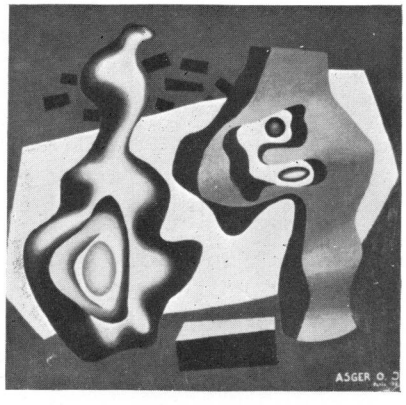
71
Untitled
(1937), 73 × 60cm



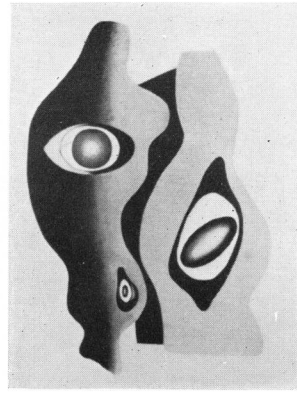
72
Untitled
(1937), 67·3 × 60·5cm



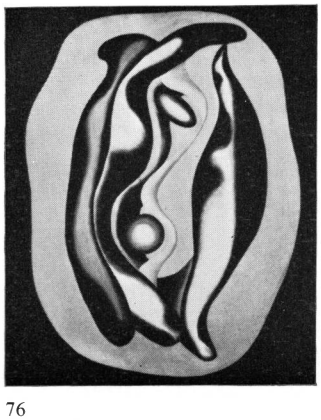
73
Untitled
(1937), 64·2 × 54cm



74
Untitled
1937, 51·7 × 54·2cm



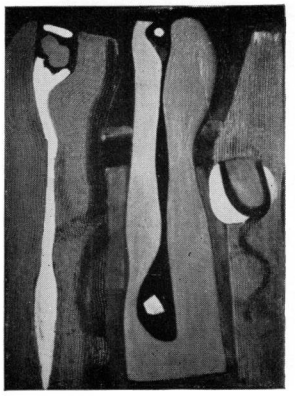
75
Untitled
1937, 63·6 × 54·4cm



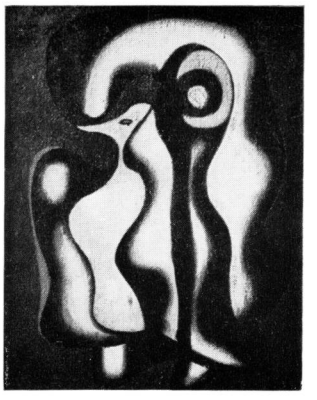
76
Egg and sphere on brown
(1937), 64·8 × 54cm

77
Untitled
1937, 104·3 × 170cm

Denmark 1937–38

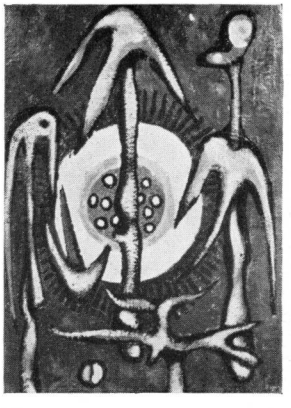


78
Tron, I
1937, 65·5 × 49·8cm

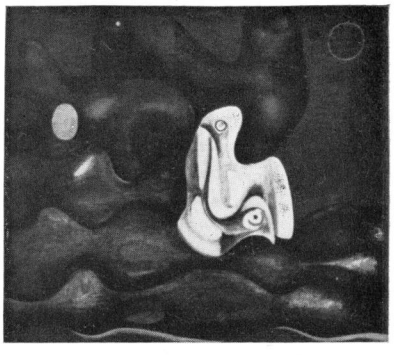


79
Ukoko
1938, 66 × 49·5cm

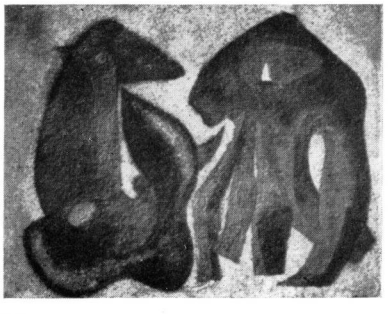
80
Mischievous bird
1938, 32·2 × 38·2cm



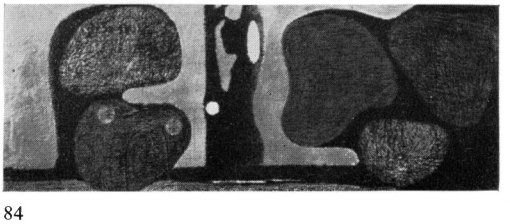
81
Untitled
1938, 73·2 × 51·5cm



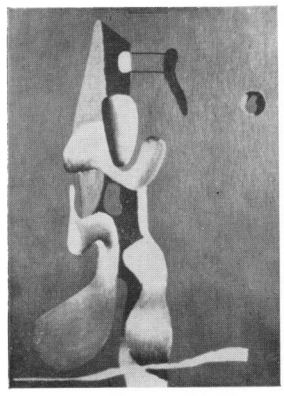
82
Toutou, I
1938, 73 × 83·8cm



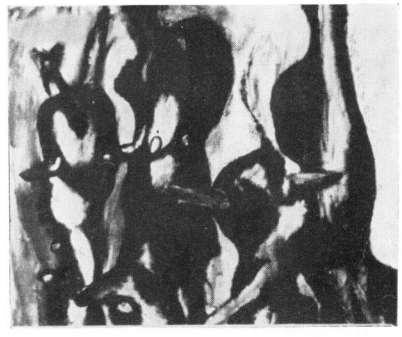
83
Fresco
1938, 39·5 × 50·3cm



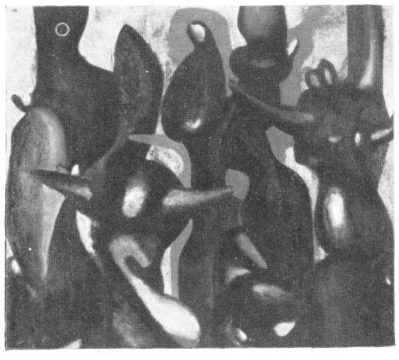
84
The rocks
(1938), 22 × 57cm



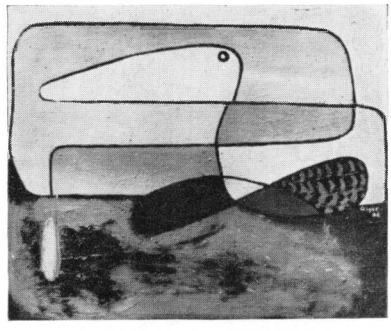
85
On the way
1938, 53·5×37·7cm



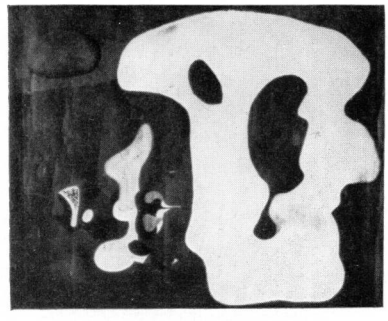
86
Potatoes, I
1938, 55×64cm



87
Potatoes, II
1938, 54×65cm



88
Composition in yellow and green
1938, 38.2×46cm



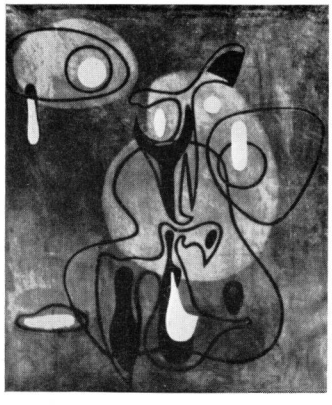
89
The drone
1938, 49·7×60·5cm

90
Untitled
1938–9, 55×38cm

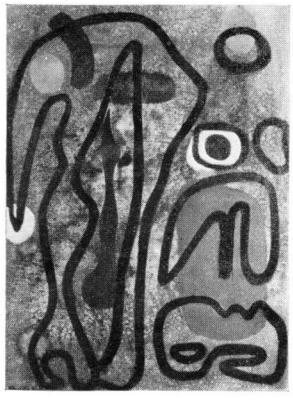
Denmark 1938–39

91
Untitled
1938, 67·7 × 68cm

92
The mechanical doll
(1938), 67 × 67cm

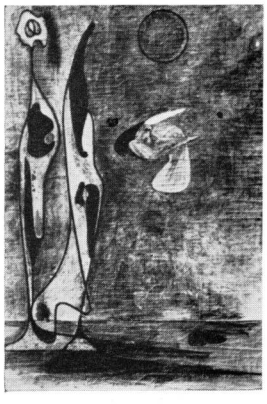


93
The tortoise, I
1938, 122·7 × 98·7cm

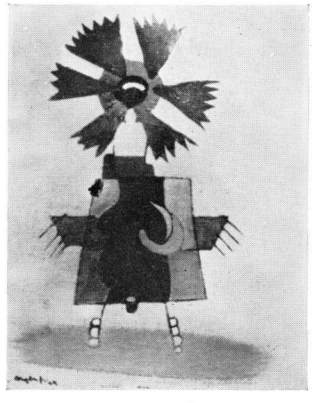


94
A small fountain
(1938), SM 63 × 48cm

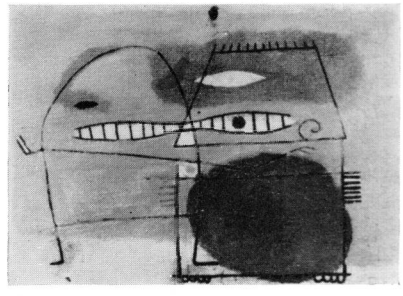
95
Gaga
1939, 95·5 × 68cm



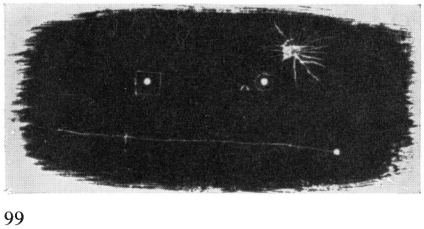
96
Springtime
1939, 125·5 × 87cm



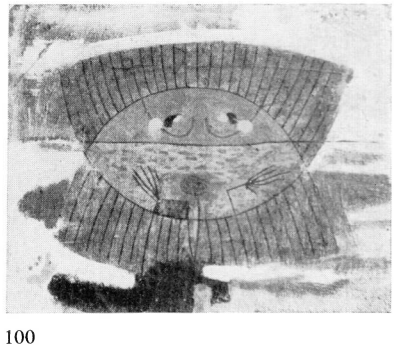
97
Untitled
1939, 38 × 29cm



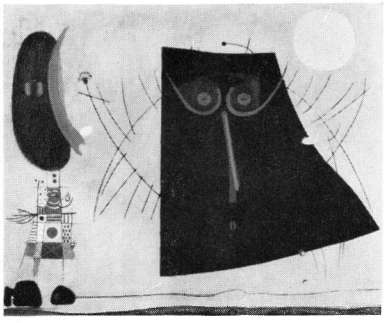
98
Untitled
1939, 19 × 26·7cm



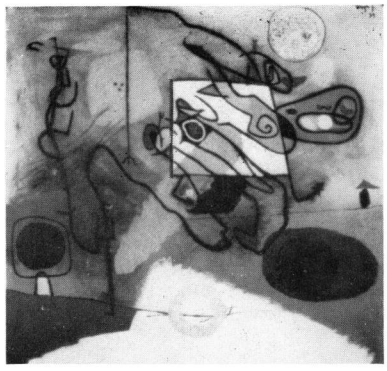
99
Untitled
(1938/9), 24·2 × 50·5cm



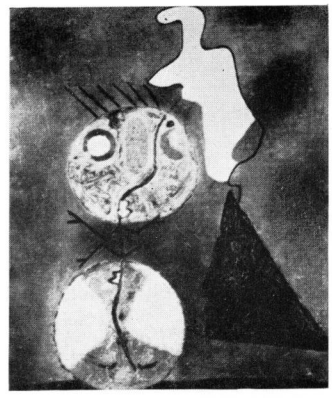
100
Untitled
1939, SM 30 × 36cm



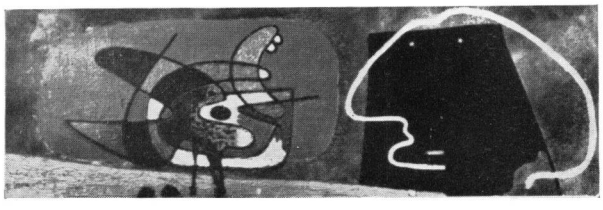
101
Untitled
(1938/9), 69·5 × 87·8cm



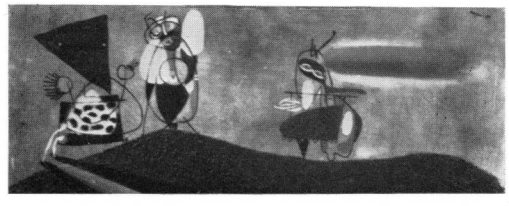
102
Untitled
1939, 91 × 93cm



103
Plunk-Trompe: Seeing both sides of a question
1939, 46·5 × 38·7cm

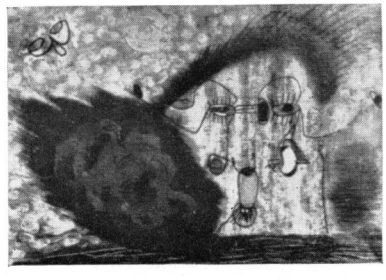


104
Untitled
1939, 33·3 × 100cm

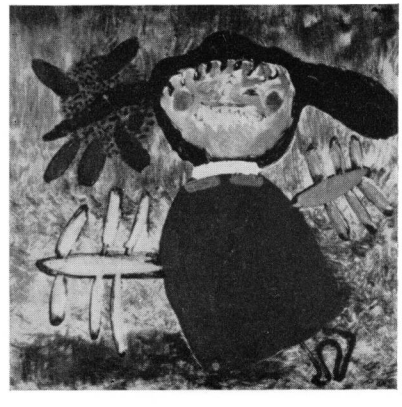


105
The hill
1939, 33·2 × 80·5cm

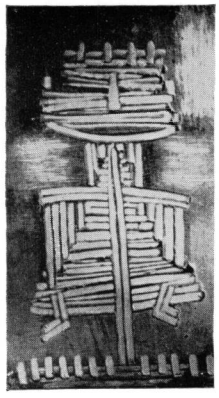
106
Untitled
(1938/9), 37·7 × 39cm



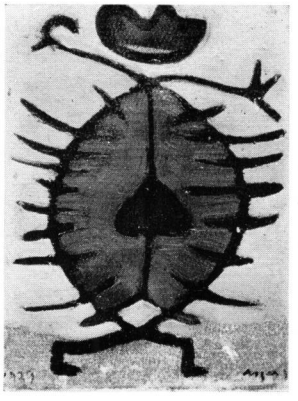
107
Untitled
(1939), 35·5 × 50·5cm



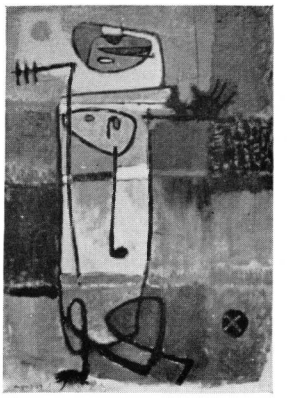
108
Untitled
(1939), 61 × 61·2cm



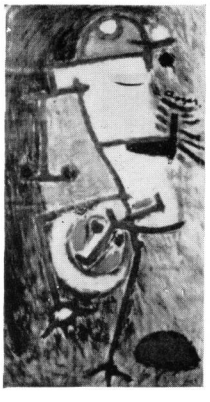
109
Untitled
1939, 27·2 × 16·5cm



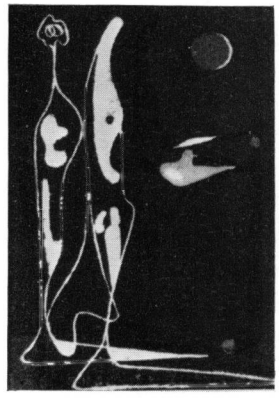
110
Untitled
1939, 36·5 × 26·7cm



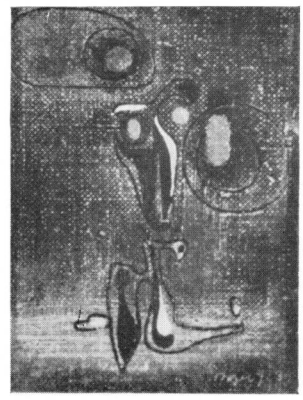
111
Daddy-Longlegs
1939, 85·3 × 60·2cm



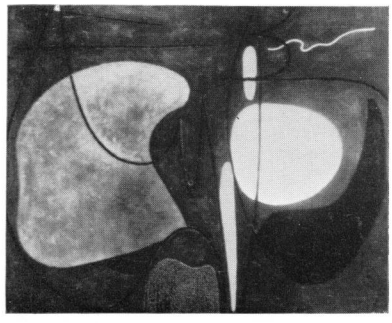
112
Untitled
(1939), SM 39·8 × 21cm



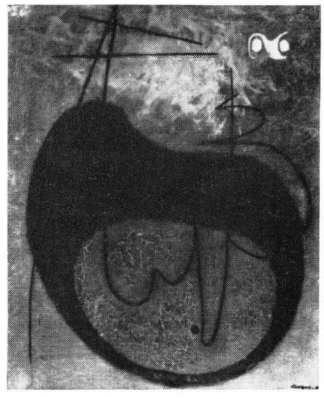
113
Spring
(1939), 10·5 × 7·3cm



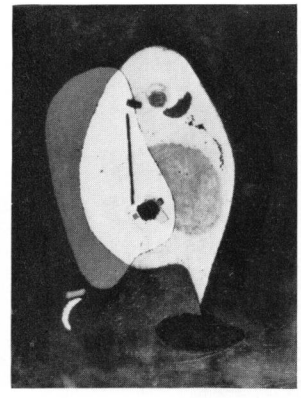
114
The tortoise, II
(1939), 10 × 7·2cm



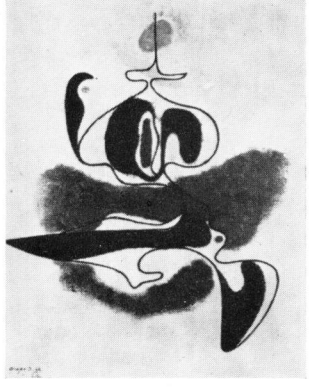
115
I threw away the flower I loved so much
1939, 65 × 80cm



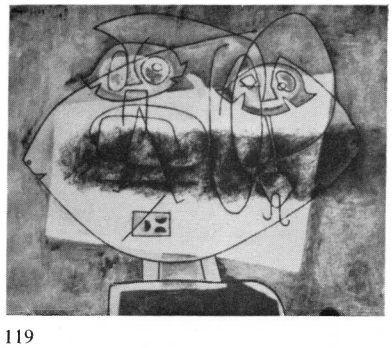
116
Untitled
1939–40, 40 × 32·5cm



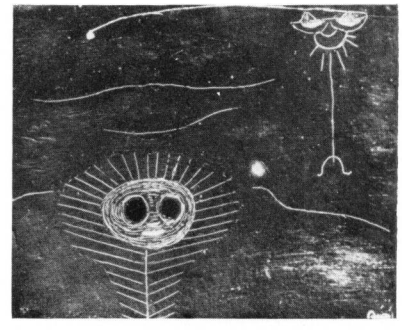
117
Untitled
1939, 42 × 31cm



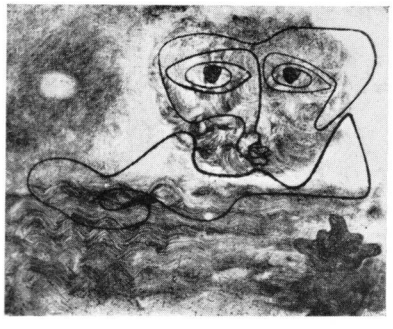
118
The little Spanish girl who danced so beautifully
1939, 42·2 × 31·5cm



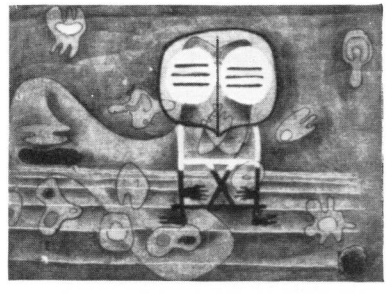
119
The green beard
1939, 50·2 × 60cm



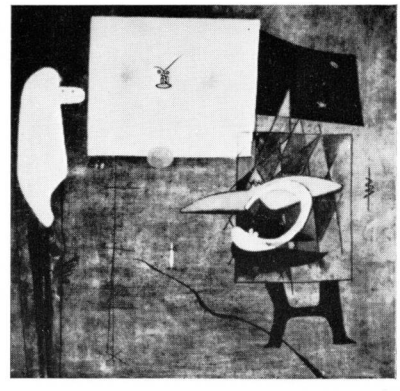
120
Black eyes
1939, 14·2 × 18·3cm



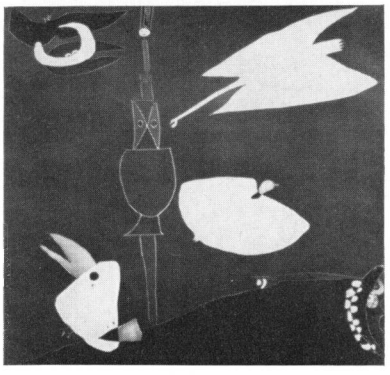
121
Untitled
1939, 18 × 22cm



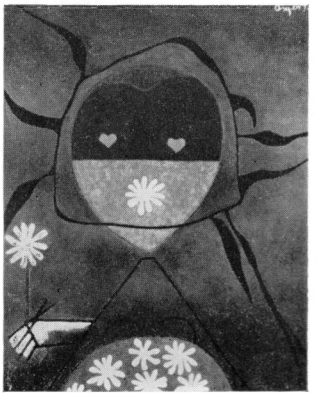
122
That's that
1939, 24 × 31·5cm



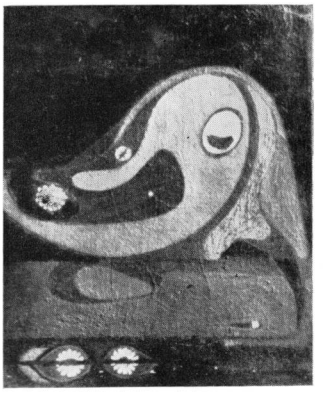
123
Menacing train signals on the way to Versailles
1939, 59·2 × 60cm



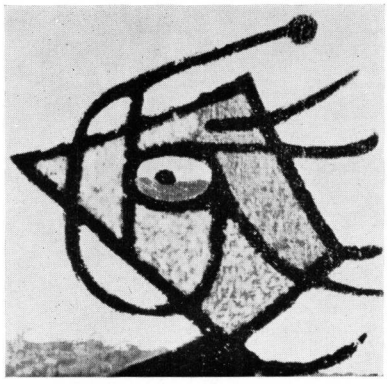
124
Untitled
(1939), SM 75 × 78cm



125
Portrait of Genia
1939, 46 × 38cm



126
The flower eater
(*c.*1939), 55 × 45·5cm

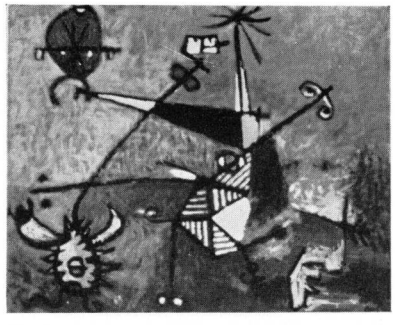


127
Untitled
(1939), SM 41·5 × 40·5cm

128
Harisar head
(1940), SM 33 × 31·5cm

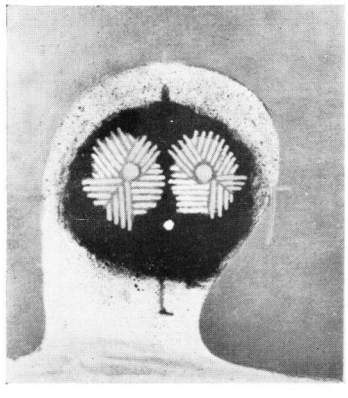
129
Untitled
(1940), 53 × 44cm

130
Untitled
1940, 65·2 × 53·2cm



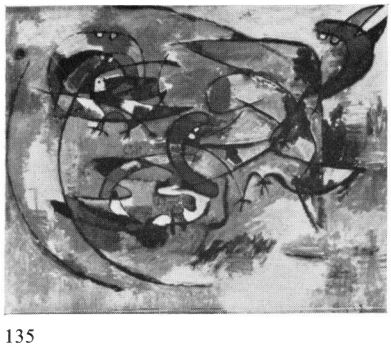
131
Untitled
1940, 49 × 62·5cm

132
Man from Harisar
(1939/40), 99 × 73·5cm

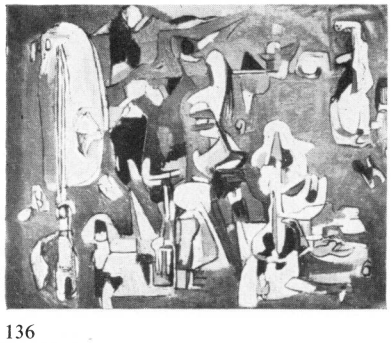


133
Untitled
1940, 44·4 × 38·4cm

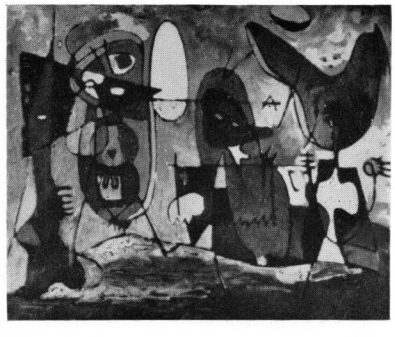
134
Untitled
1940, 59·5 × 73cm



135
Untitled
(*c.*1940), SM 37 × 47cm

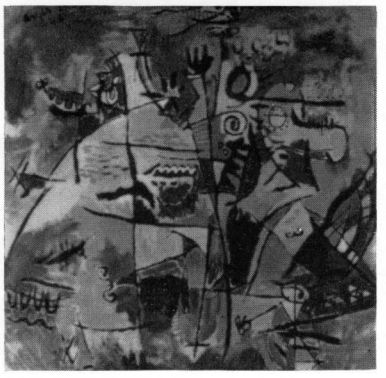


136
Untitled
(1940), 66 × 83·5cm

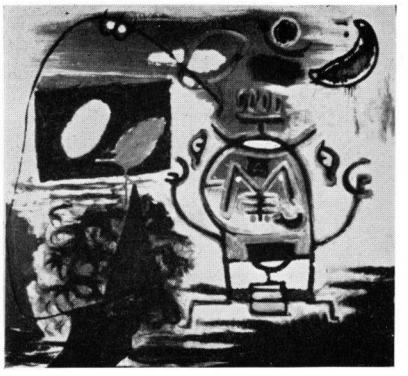


137
Obtrusive creatures whose right to exist is proved by their existence
(1939/40), 69·2 × 85·8cm

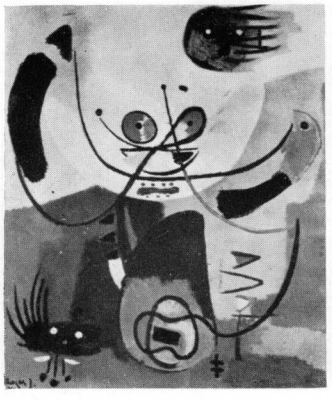
138
Syttakromba
1940, 46 × 55cm



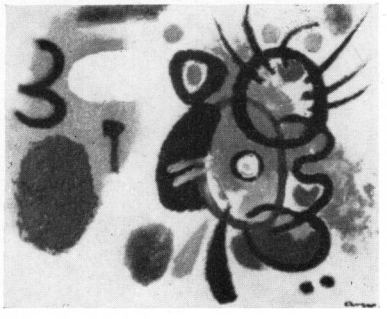
139
Untitled
1940, 73·5 × 77·5cm



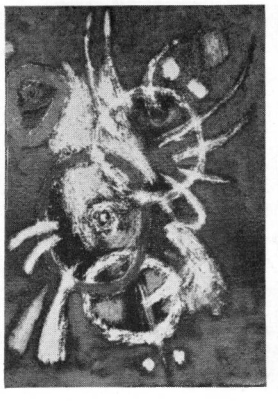
140
Untitled
(*c.*1940), 59 × 63·2cm



141
Summer air
1940, 101 × 85cm

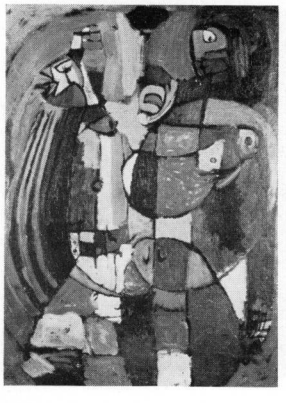


142
Untitled
(1940), 22 × 27cm



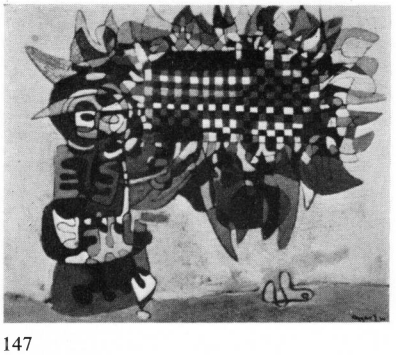
143
Untitled
(1940), 20·7 × 15·5cm

144
Untitled
1940, 73 × 85cm

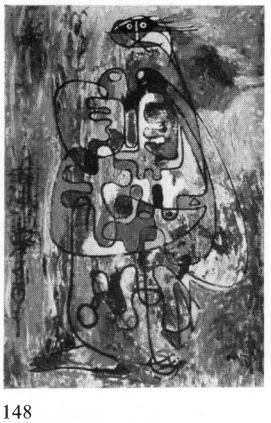


145
Untitled
(1940), 85 × 65·3cm

146
Untitled
(1940), 73 × 60cm

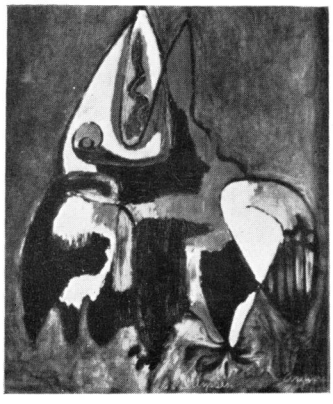


147
Untitled
1940, 61 × 73·5cm



148
Untitled
1940, 50 × 35·2cm

149
Untitled
1940, 50·5 × 37·5cm

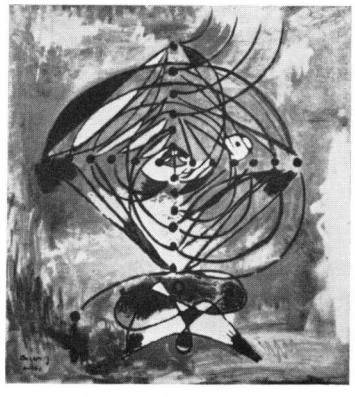


150
Ulysses
1940, 45 × 39cm

151
Untitled
(1940), 115·5 × 58·5cm

152
The flower girl with the dark eyes
1940, 94·7 × 30·5cm

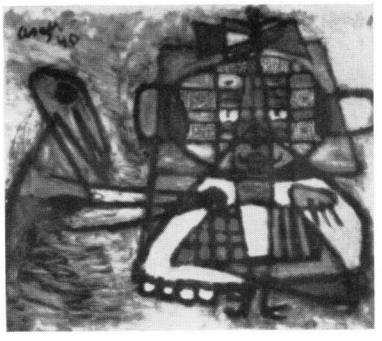
153
Tearful eyes
(1940), 73·5 × 60·3cm



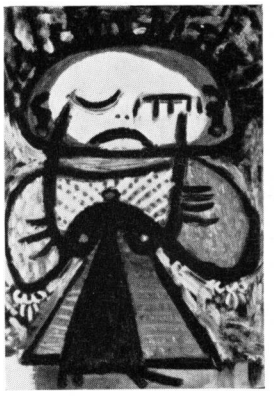
154
Untitled
1940, 62 × 58cm

155
Untitled
(1940), 21 × 31·7cm

156
Girl and bird
1940, SM 44 × 69cm

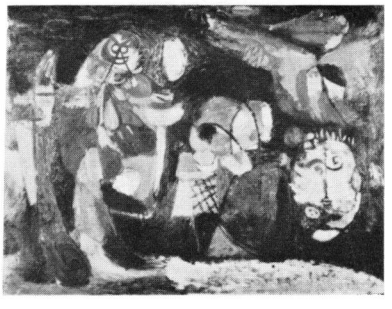


157
The girl with the bird
1940, 40·7 × 46·8cm

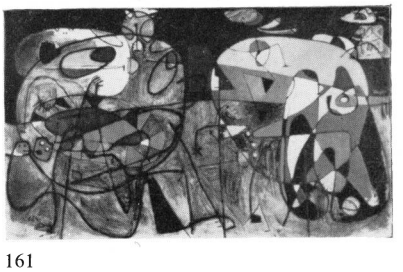


158
The Chinese girl
(1940), 51·2 × 36·3cm

159
Untitled
(*c.*1940), 39·3 × 31·8cm



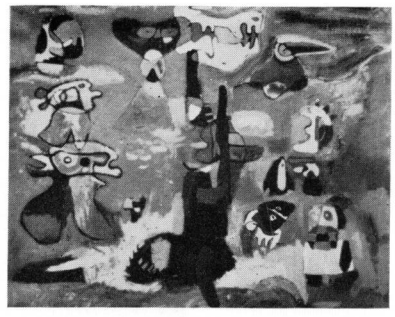
160
Nocturne
1939/40, 74·8 × 100 cm



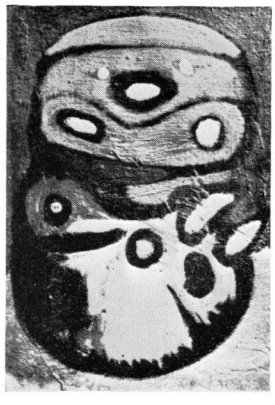
161
Night game
1940, 104·3 × 170cm

Denmark: Refsnæs
Summer 1940

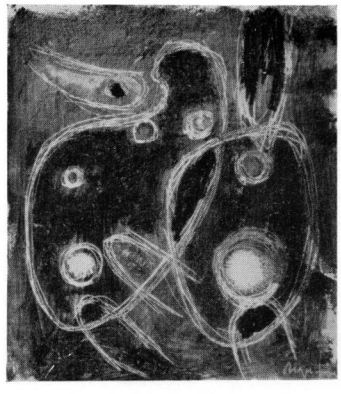
162
The blue picture
1940, SM 83 × 100cm



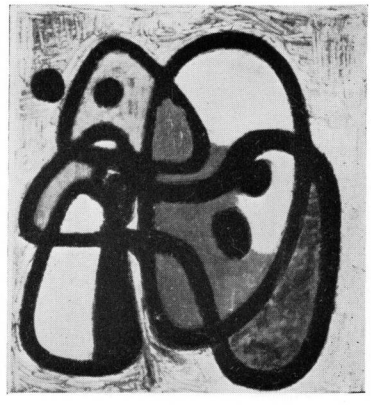
163
Titania, I
1940, 100 × 124·5cm



164
Untitled
1940, 34·5 × 24·5cm

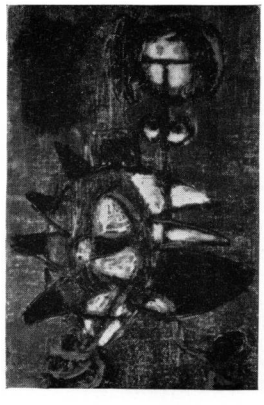


165
Untitled
(1940), 20·5 × 18cm



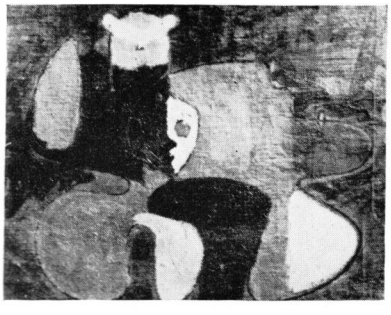
166
Untitled
(1940), 32·5 × 30·2cm

167
Untitled
1940, 30·5 × 39cm

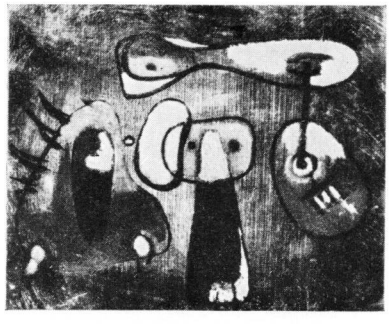


168
Untitled
(1940), 32 × 21·7cm

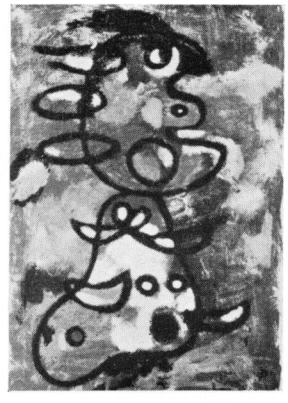
169
The dodger
1940, 23·2 × 22·4cm



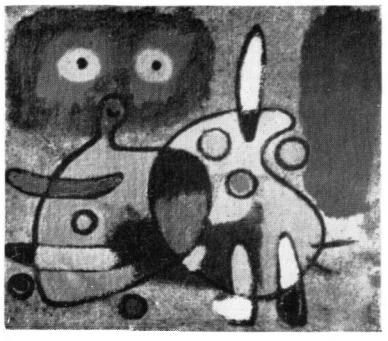
170
Untitled
(1940), 30·2 × 38cm



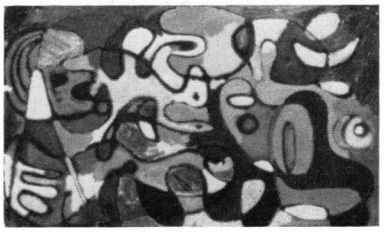
171
Untitled
1940, 20·2 × 24·5cm



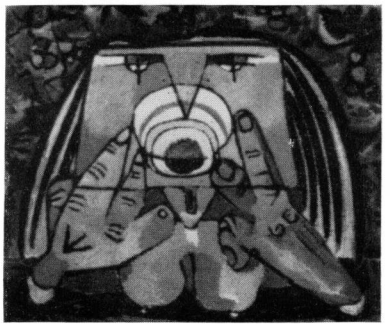
172
Untitled
1940, 32·5 × 21·6cm



173
Untitled
1940, 24·7 × 28cm



174
Untitled
1940, 50 × 81cm

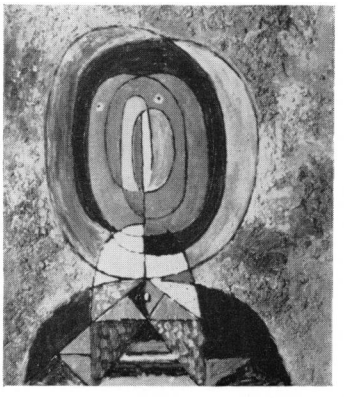


175
Betty
1940, 59 × 70cm

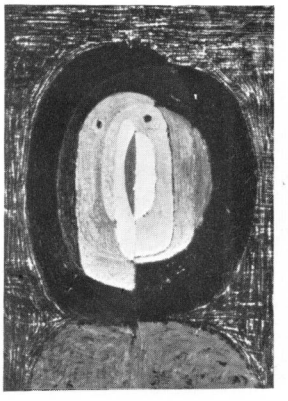
176
Untitled
(1940), 30·5 × 20·5cm

177
Untitled
(*c.*1940), 33 × 10·2cm

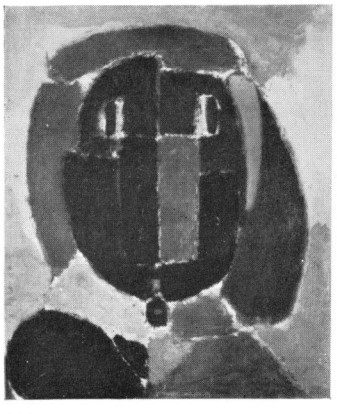
178
Untitled
(1940), 53·2 × 16cm



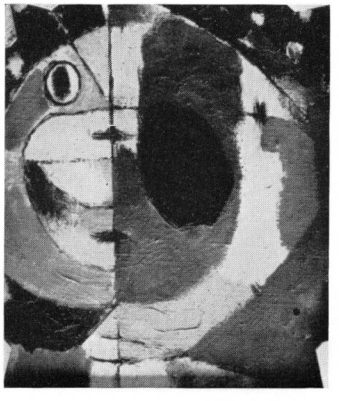
179
Untitled
(1940), 55 × 46cm



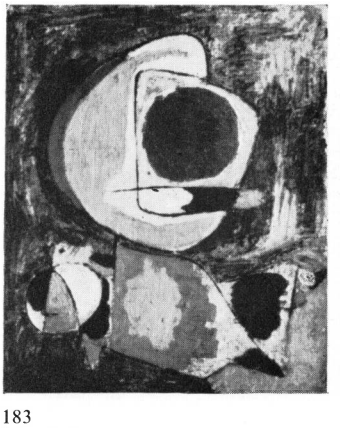
180
Untitled
(1940), 31·5 × 23cm



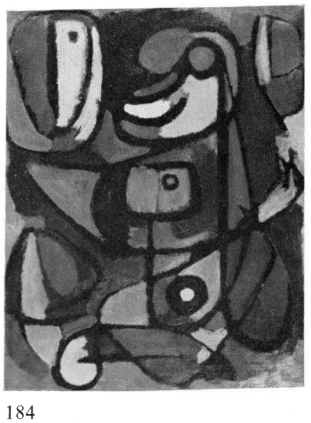
181
Untitled
(1940), SM 27·5 × 22·5cm



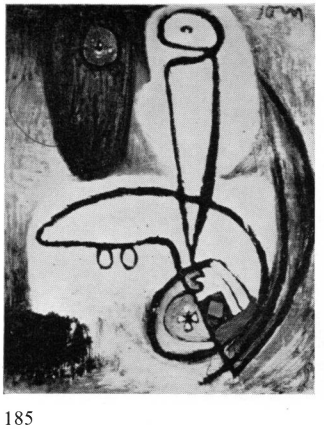
182
Untitled
(1940), 39·2 × 34·3cm



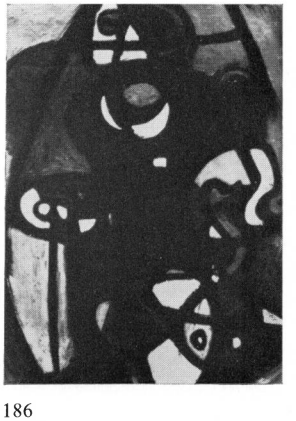
183
Untitled
(1940), 40 × 33cm



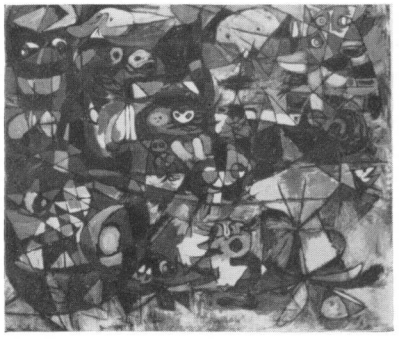
184
Untitled
(1940/1), 50·4 × 39·5cm



185
Untitled
(1940), 73 × 59cm

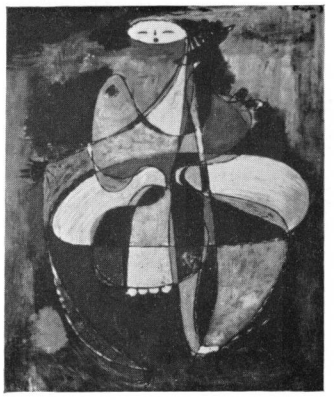


186
Untitled
(1940), SM 98·2 × 73cm



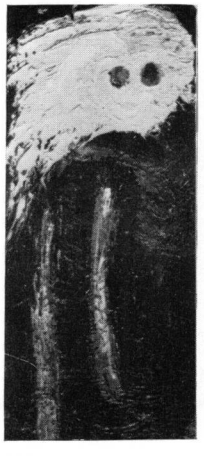
187
Small things
(1940), 85 × 100cm

188
Titania, II
(1940/1), 120 × 115cm

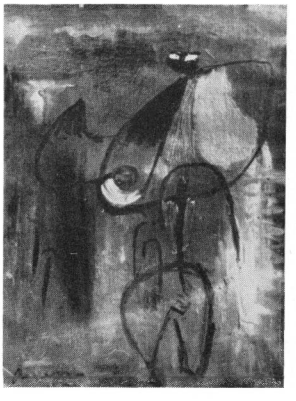


189
Toutou, II
1940, 73 × 60cm

190
Spanish ballerina
(1940), 20·5 × 8·5cm



191
Untitled
1940, 21·5 × 9·2cm

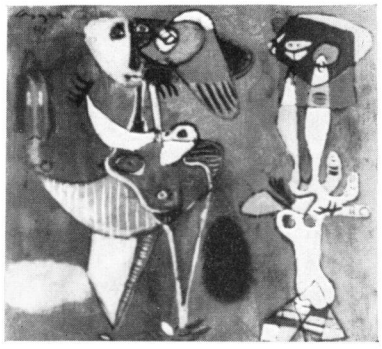


192
Untitled
1940, 40·2 × 30·2cm

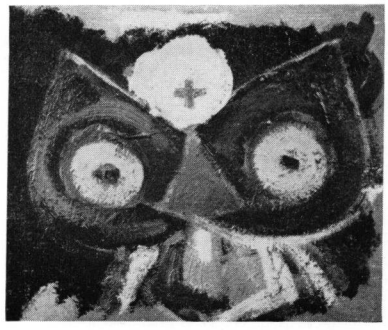
193
Gilmalaya
(1940/1), 67 × 60cm

194
Untitled
(1940), 100 × 84cm

195
Untitled
(1940), 28 × 39cm

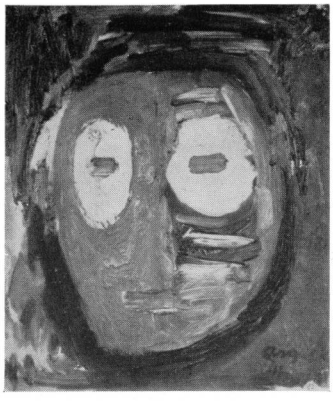


196
Untitled
1941, 60 × 64cm

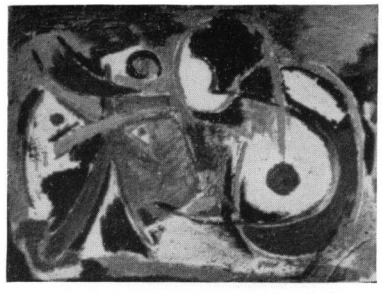


197
Untitled
(1941), 17·5 × 20·8cm

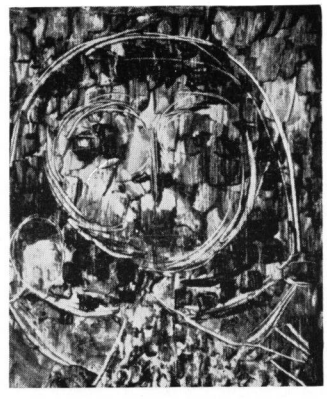
198
Untitled
(1941), 19 × 24·5cm



199
Untitled
(1941), 36 × 31·2cm

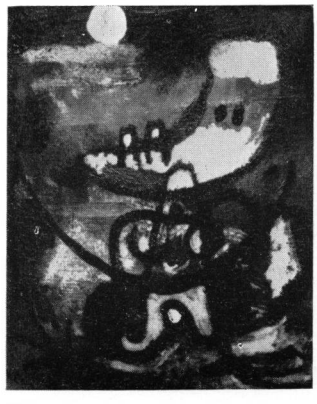


200
Untitled
(1941), 21 × 28cm



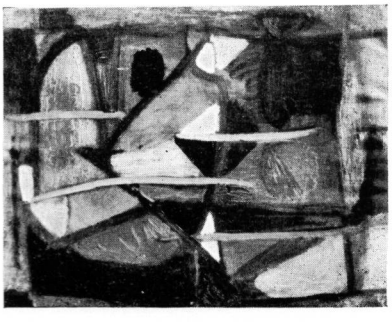
201
Untitled
(1941), 26·2 × 22cm

202
Untitled
(1941), 16 × 12·5cm



203
Untitled
(1940/1), 17 × 13·8cm

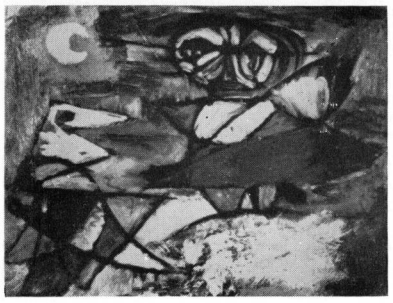
204
Untitled
1941, 38·7 × 34·5cm



205
Pulidorf composition
1941, 40·5 × 50·2cm

206
Untitled
(*c.*1941), 26 × 19cm

207
Hyprimut
1941, 39 × 27·2cm



208
Untitled
1941, 28·5 × 38·5cm

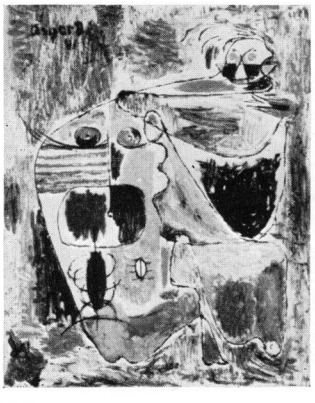
209
Gurkalit
1941, 50·2 × 40cm

210
Untitled
(1941), 38 × 50·8cm

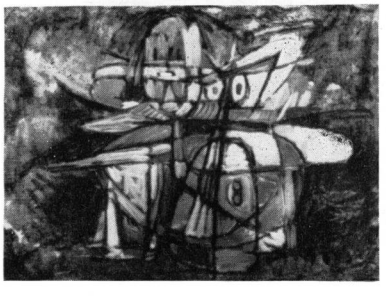
211
Untitled
1941, 42·5 × 29·7cm

212
Untitled
(1940/1), 43·2 × 62·3cm

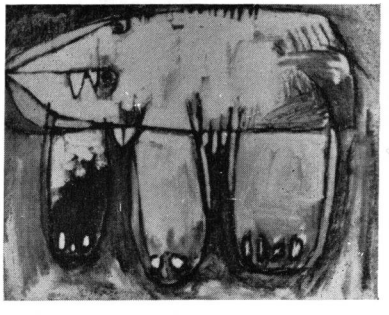
213
Untitled
1941, 24·5 × 32·5cm



214
Untitled
1941, 50·5 × 40·5cm



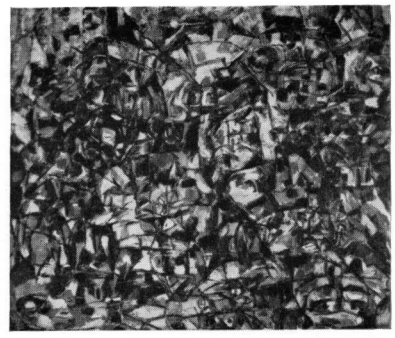
215
Solodelo
(1941), 25 × 35cm



216
Untitled
(1941), 32 × 39·7cm

Denmark: Sebbersund
Summer 1941

217
Fantasy Fair
(1941), 100 × 85cm



218
Summer colours
1941, 85 × 100cm

219
Phantom in Plop
1941, 85·5 × 100·2cm

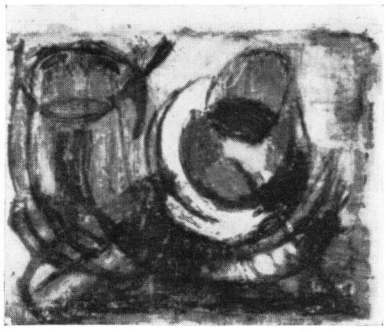
220
Untitled
(1941), SM 23·5 × 26·5cm

221
Untitled
(1941), 25·5 × 21cm

222
Untitled
(1941), 25·5 × 21cm

223
Untitled
(1941), 28·3 × 20·7cm

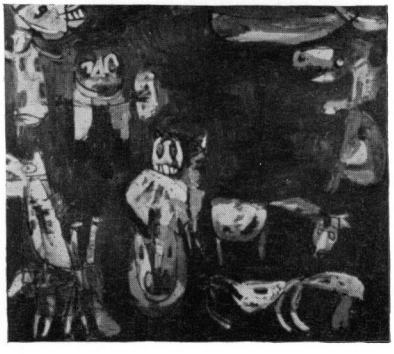
224
Untitled
(1941), 28 × 20·2cm



225
Untitled
(1941), 22 × 26cm

226
Untitled
(1941), 21·2 × 26cm

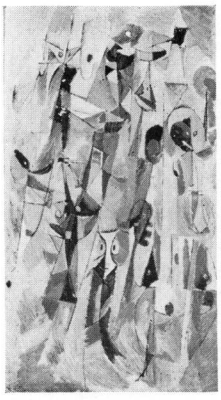
227
Moonstruck
1941–2, 19·2 × 23·5cm



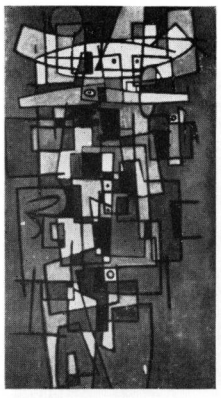
228
Horses
1941/2, 90 × 100·5cm

Copenhagen: Winter 1941–42

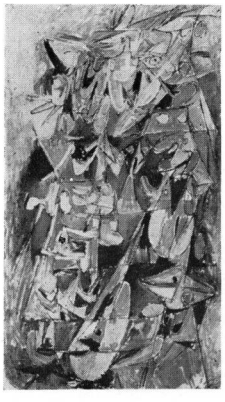
Blackout Shutters



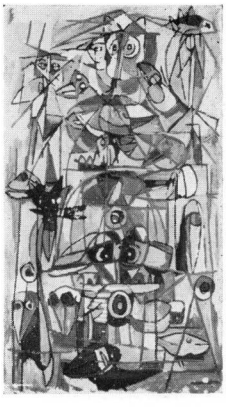
229
Shutter No.I
(1941), 146·5 × 84·5cm



230
Shutter No.II
(1941), 145·5 × 84·5cm

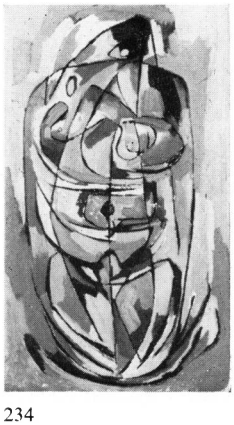


231
Shutter No.III
(1941), 145·5 × 84·5cm



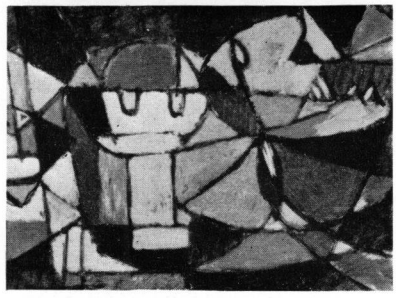
232
Shutter No.IV
(1941), 145 × 84·5cm

233
Shutter No.V
(1941), 144·5 × 85cm



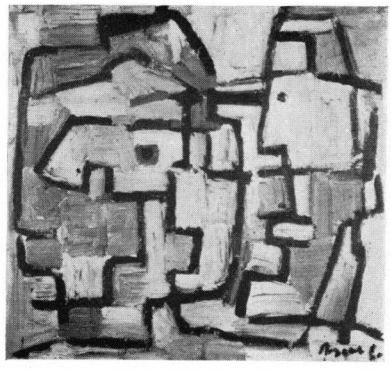
234
Shutter No.VI
(1941), 143 × 84·5cm

Copenhagen 1941–42

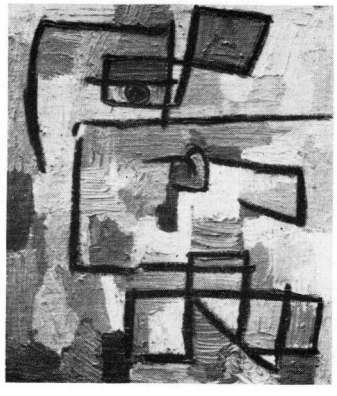


235
Untitled
(1941), 28 × 39cm

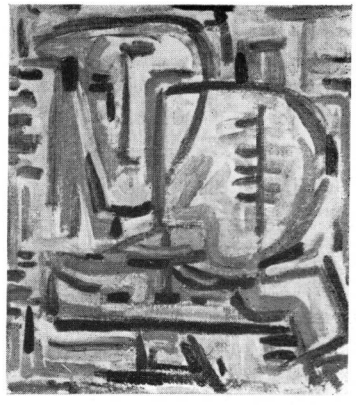
236
Untitled
(1941), 25·5 × 35·5cm



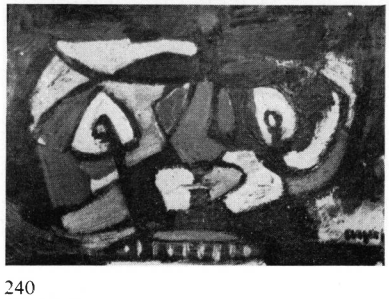
237
Untitled
(1941). SM 32·5 × 35cm



238
Untitled
1941, 39·2 × 34·3cm



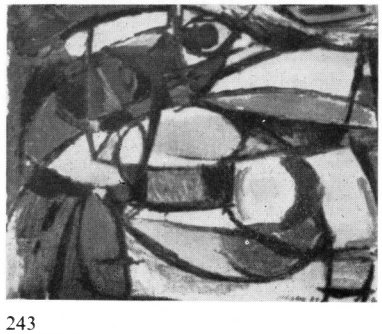
239
Untitled
(1941), 26·4 × 24cm



240
Untitled
(1941), 25·8 × 38·4cm

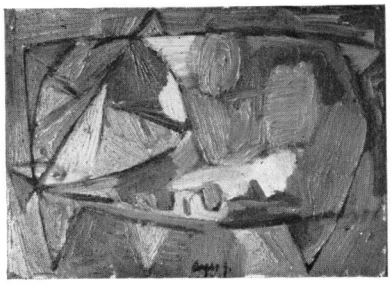
241
Untitled
1941, 13·2 × 15·5cm

242
Untitled
1941, 21·5 × 9·2cm



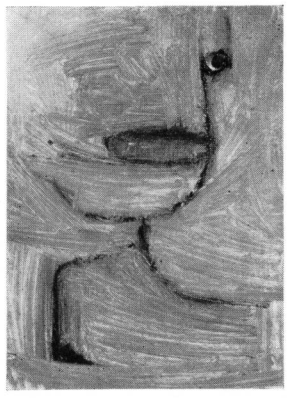
243
Untitled
1942, 45 × 55cm

244
Untitled
1942, 64 × 49cm



245
Untitled
1942, 29×41·5cm

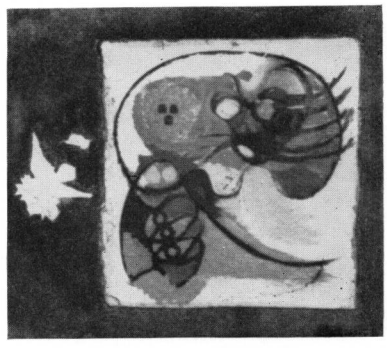
246
Untitled
1942, 25·7×24·5cm



247
Untitled
1942, 29·8×22·3cm

248
Untitled
1942, 37×28·8cm

249
Untitled
(1942), 26·4×24cm

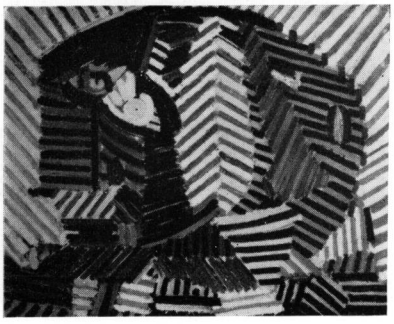


250
Untitled
1942, 23·5×22cm

251
Untitled
(1942), 25·4×35·4cm

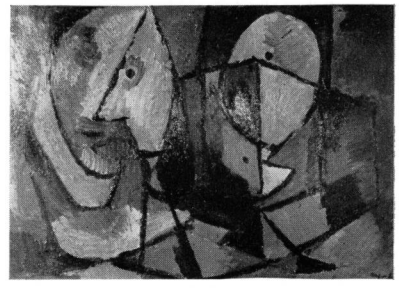
252
Untitled
(1942), 19·2×20·6cm

253
The Three Graces
1942, 47×65·5cm

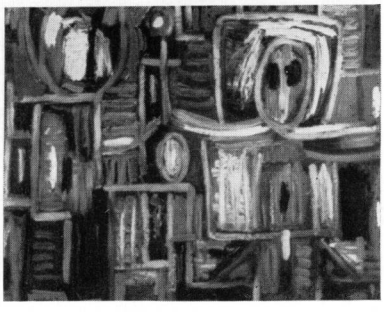


254
Untitled
1942, 45 × 55cm

255
Untitled
(1942), 17 × 14cm

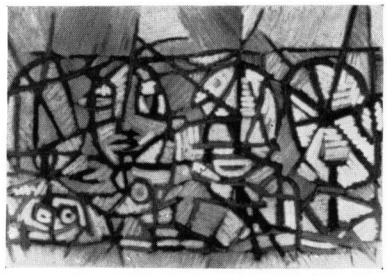


256
Akada
(1942), 70 × 93cm



257
Untitled
1942–4, 65·2 × 84cm

Denmark: Nørre Lyngby
Summer 1942

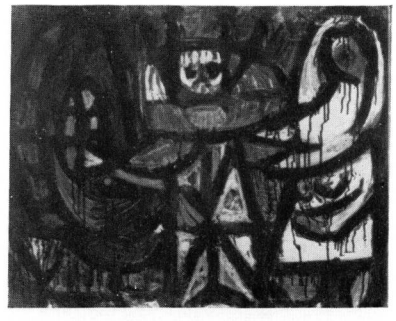


258
Four and three
1942, 50·2 × 70cm

259
Untitled
(1942), 26·5 × 55·5cm

260
Untitled
(1942), 31·3 × 41·2cm

261
Untitled
(1942), 24 × 33cm



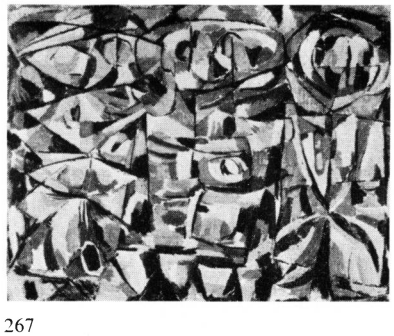
262
King of Hades
(1942), 85 × 102cm

263
Untitled
1942, 80·5 × 100cm

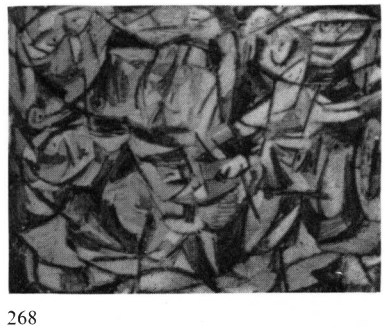
264
Homage to Baudelaire
1942, 82·3 × 96cm

265
Galiaga
(1942), 80 × 100cm

266
Untitled
1942, 80 × 100cm



267
Untitled
1942, 55·5 × 70cm



268
Untitled
1942, 52·7 × 66·5cm

269
Untitled
1942, 32·5 × 34·5cm

270
Untitled
(1942), SM 22·2 × 12·8cm

271
Gof Lublu: Skull-face
1942–3, 80 × 110·5cm

Copenhagen 1942

272
Untitled
1942, SM 35×26·7cm

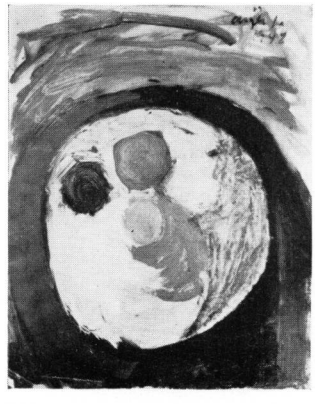
273
Untitled
(1942), SM 29×25·2cm

274
Untitled
(1942), 36·5×28cm

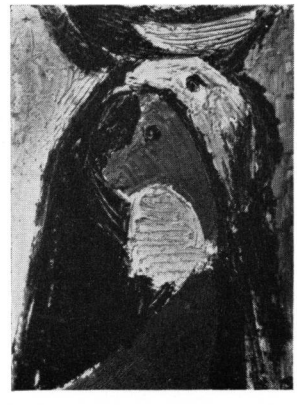
275
Untitled
(1942), 32·5×26cm

276
Balzac
(1942), 37·2×31·2cm

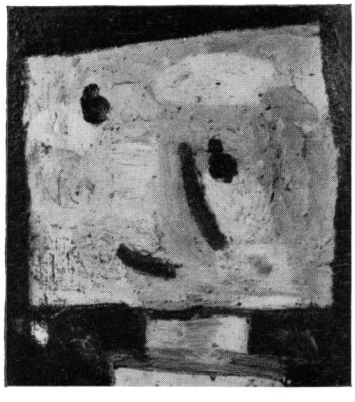
277
Untitled
(1942), 25×23cm



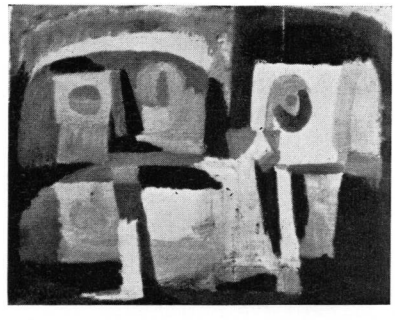
278
Untitled
1942, 37·7×30cm



279
Untitled
(1942), 9·5×7cm



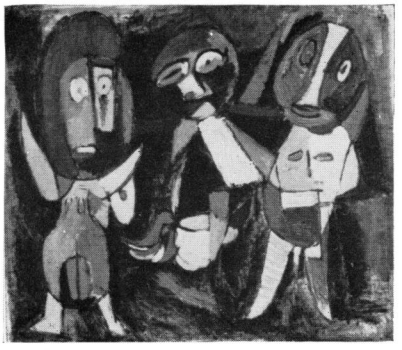
280
Untitled
(1942), 46·2×44·1cm



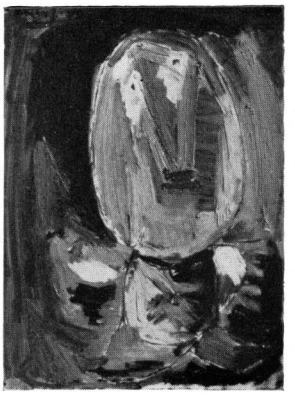
281
Untitled
(1942), 55·5×70cm

282
Untitled
c.1942, 25×20cm

283
Untitled
(1942), 70·4 × 84cm

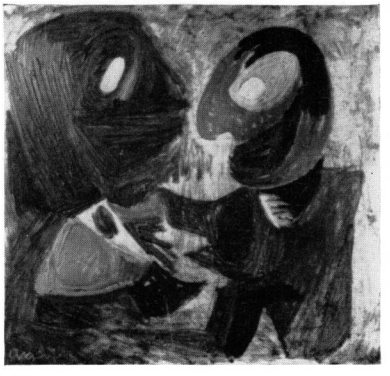


284
Untitled
(1942), 42·2 × 47cm

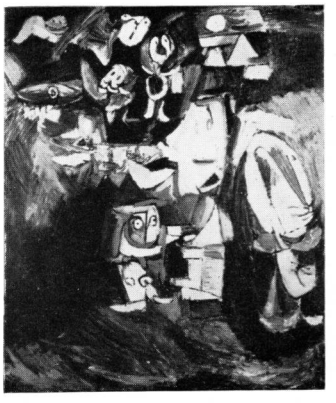


285
Untitled
1942, 30 × 22·5cm

286
Untitled
1942, 48 × 42cm



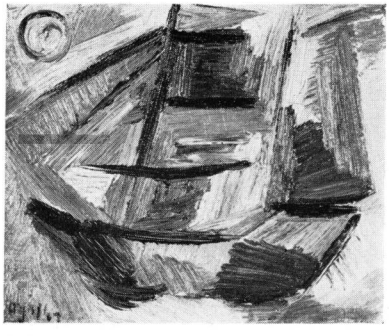
287
Punt and Crick
(1942), 26·5 × 27·5cm



288
Feligrams
1942–3, 72·5 × 62·2cm

289
Untitled
(*c*.1943), 50·3 × 67cm

290
Untitled
(1943), 20·5 × 22·5cm



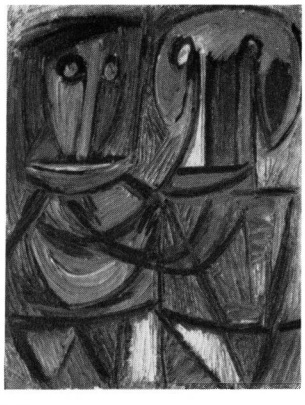
291
Untitled
1943, 30 × 36cm

292
Untitled
(1943), 25·5 × 35·5cm

293
Untitled
(1943), 49·5 × 52·5cm

294
Untitled
(1943), 34·8 × 32·5cm

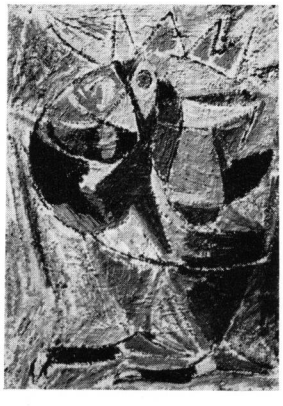
295
Untitled
(1943), 41·7 × 29·7cm



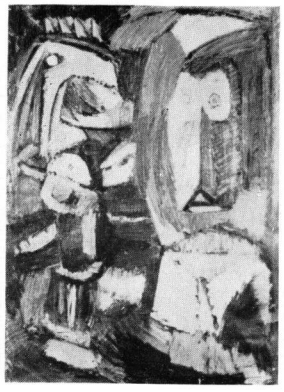
296
Nuknik
1943, 90·3 × 71·2cm

297
Untitled
(1943), 47 × 27cm

298
Plunk-Trompe, II
1943, 65·5 × 64cm

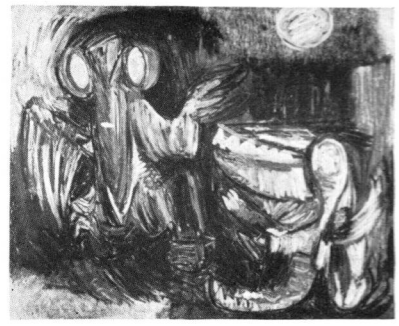


299
Untitled
1943, 36 × 26cm



300
Untitled
1943, 100 × 73·8cm

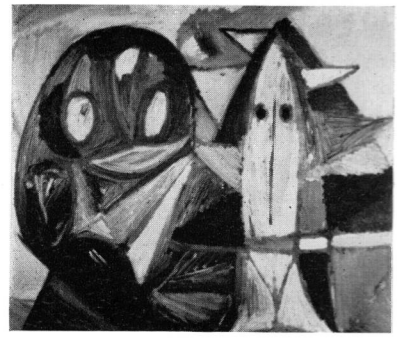
301
Nunina
1943, 65 × 83·5cm



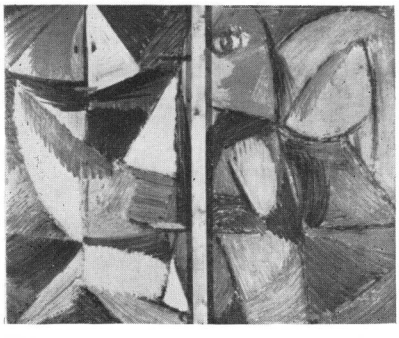
302
Gofs-Lygybri
1943, 83·8 × 100cm

303
Lupiti
(1943), SM 55 × 93cm

304
Untitled
1943, 176 × 149·5cm



305
Titio
(1943), 84·2 × 100·2cm



306
Untitled
(1943), 130 × 145cm

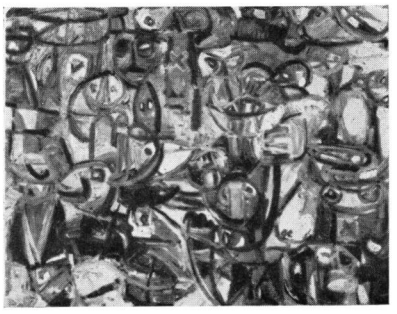
307
Untitled
(1943), 51 × 41·5cm

308
Untitled
(1943), 84 × 100cm

309
Untitled
(1943), 42 × 50·5cm

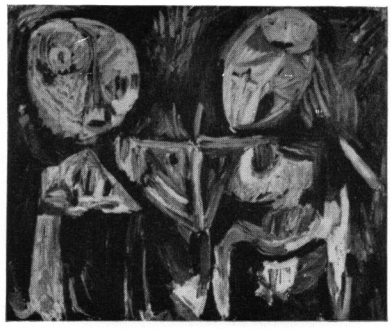
310
Untitled
(1943), 41·5 × 50·5cm

311
Losko
1943, 49·5 × 54·5cm



312
Untitled
1943, 75 × 100cm

313
Gofs-Kali
1943, 85 × 102cm



314
Gofs Pops
1943, 83·5 × 100cm

315
Fusko
1943, 83 × 70cm

316
Libel
1943, 63·5 × 64·5cm

317
Untitled
1943, 28·7 × 44·5cm

318
Untitled
1943, 29 × 39cm

319
Untitled
(1943), 56·3 × 90·5cm

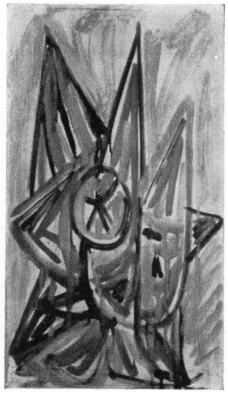
320
Summer
(1943), 84 × 67cm

321
Untitled
(*c.*1943), 50 × 66cm

Denmark: Tibirke 1944

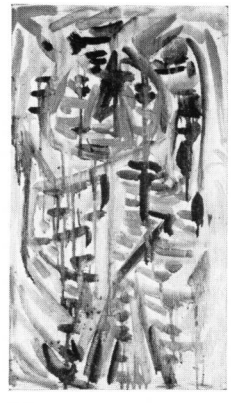
322
Panel No.I
(1944), 63·7 × 26·2cm

323
Panel No.II
(1944), 63·7 × 26·2cm



324
Panel No.III
(1944), 50 × 30·2cm

325
Panel No.IV
(1944), 50 × 30·2cm



326
Panel No.V
(1944), 50 × 30·2cm

327
Panel No.VI
(1944), 50 × 30·2cm

328
Panel No.VII
(1944), 50 × 30·2cm

329
Panel No.VIII
(1944), 50 × 30·2cm

330
Panel No.IX
(1944), 26 × 41·5cm

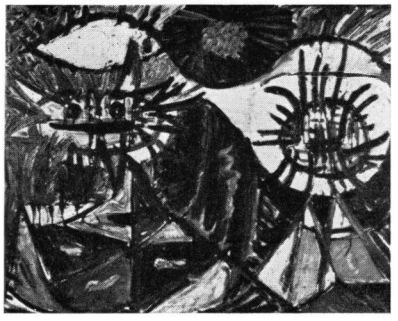
331
Panel No.X
(1944), 70·3 × 41·5cm

332
Panel No.XI
(1944), 26 × 41·5cm

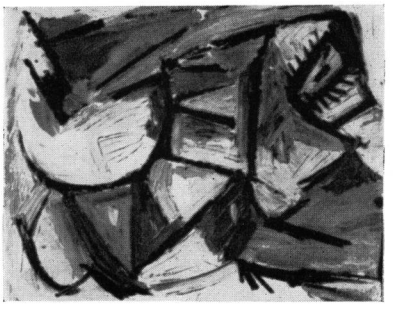
333
Panel No.XII
(1944), 26×41·5cm

334
Panel No.XIII
(1944), 72×41·5cm

335
Panel No.XIV
(1944), 26×41·5cm

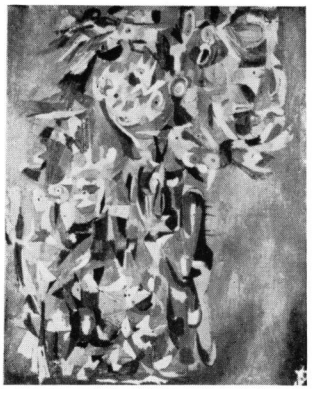


336
Rifki flower blossoms
1944, 80·5 × 100·5cm

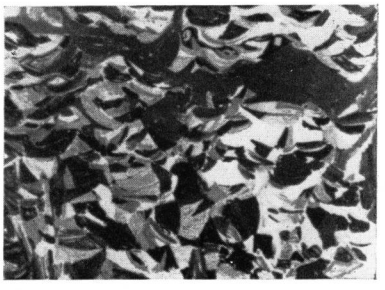


337
Untitled
1944, 34·5 × 44cm

338
Untitled
(1944), 48·6 × 38·5cm



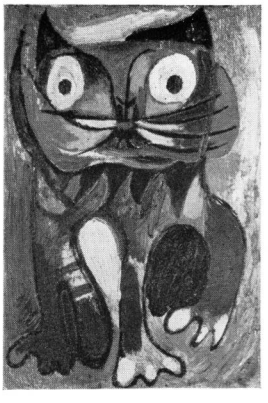
339
Untitled
1943–4, 125·5 × 100·5cm



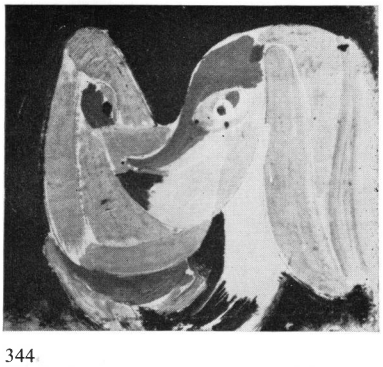
340
Untitled
(1944), 81·8 × 110cm

341
Noah's Ark
1944, 78 × 100·5cm

342
Untitled
(1944), 72·3 × 67·4cm



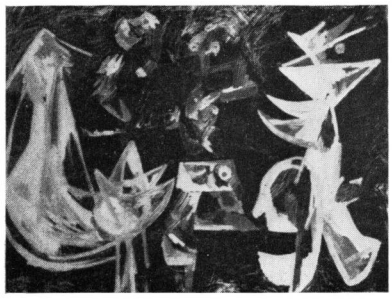
343
Untitled
1944, 30·3 × 21·3cm



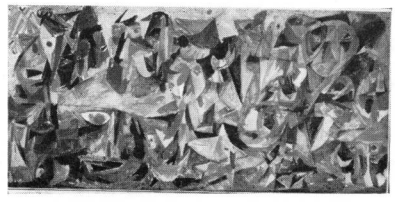
344
Untitled
(1944), 10·4 × 11·7cm

345
Courtship
1944, 32·5 × 24·5cm

346
Red vision
1944, 70 × 84cm



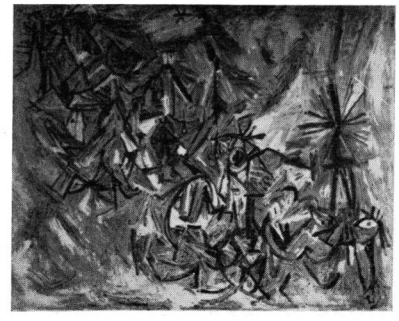
347
Both worlds
1944, 75 × 99cm



348
The troll and the birds
1944, 121·7 × 280·2cm

349
Untitled
(1944), 54 × 64·2cm

350
Sorcery
1944, 36·3 × 87·5cm



351
Red village
1944, 80 × 99·7cm

352
Witches' Sabbath
1944, 51 × 78cm

353
Untitled
1944, 73 × 98·2cm

354
Red witches
1944, 74·5 × 114cm

355
Untitled
1944, 64·8 × 69·2cm

356
Appeldorn
(1944), 75 × 100cm

357
Untitled
1944, 59·6 × 99·5cm

358
Untitled
1944, 43 × 35cm

359
Untitled
(1944), 32·4 × 28·2cm

360
Untitled
(1944), 32 × 28·5cm

361
Untitled
1944, 67·3 × 60·5cm

362
Untitled
(1944), 70 × 96cm

363
Didaska, I
(1944), 47 × 36·8cm

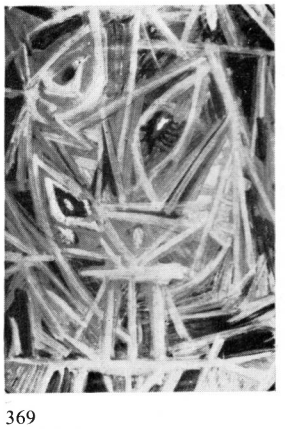
364
Untitled
(1944), SM 81 × 93cm

365
Mona Lisa
1944, 53·5 × 42cm

366
Untitled
(1944), 35·7 × 27·8cm

367
Untitled
(1944), 47 × 59·6cm

368
Untitled
(1944), 74·5 × 99·2cm

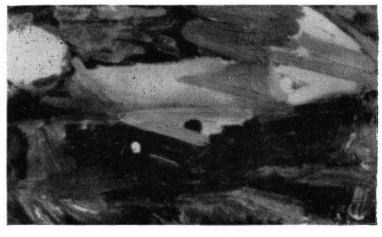


369
Untitled
(1944), 99·2 × 72cm

370
Untitled
(1945), 47·8 × 40·8

371
Untitled
(1945), 9·5 × 7cm

372
Little red boy
1945, 26·2 × 19·8cm



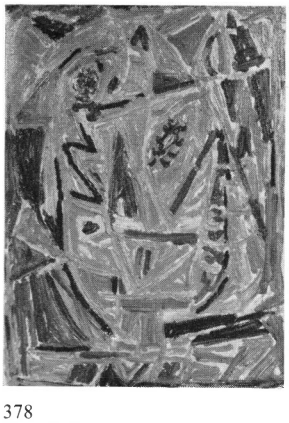
373
Untitled
1945, 19·5 × 31·2cm

374
Untitled
1945, 25·2 × 19·5cm

375
Untitled
(1945), 27 × 39cm

376
Untitled
1945, 35·5 × 36·2cm

377
Untitled
1945, 41·8 × 30·5cm



378
Untitled
1945, 35·7 × 26·8cm

379
Yellow mask
(1945), 70 × 56cm

380
Didaska, III
1945, 43·2 × 31cm

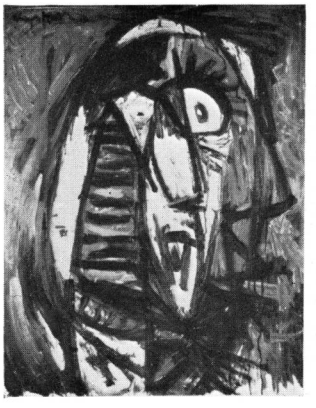
381
Untitled
1945, 44 × 57·8cm

382
Untitled
1945, 47·3 × 36·8cm

383
Filidak
1945, 70 × 75cm

384
Didaska, IV
1945, 41·5 × 28·5cm

385
Didaska, II
(1945), 70·2 × 55·5cm



386
Blue mask
(1945), 81 × 64cm

387
Untitled
1945, 82 × 72cm

388
Untitled
(1945), 37·5 × 47·8cm

389
Landscape in Finkidcng
1945, 158·6 × 116·2cm

390
Guganaga
1945, 142 × 127cm

391
Untitled
(1945), 74·5 × 52·2cm

392
Untitled
(1945), 48 × 33·5cm

393
Untitled
1945, 50·5 × 37cm

394
Didaska, V
1945, 46·8 × 35·5cm

395
Didaska, VI
(1945), 30·2 × 32·5cm

396
Untitled
1945, 38·5 × 47·2cm

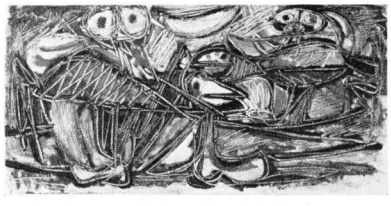
397
Untitled
1945, 7 × 9·5cm

398
The soft-eyed flower of love
1945, 37 × 47cm

399
Untitled
(1945), 34·2 × 26·2cm

400
Untitled
(1945), 25·5 × 23·3cm

401
Untitled
1945, 20·5 × 38cm

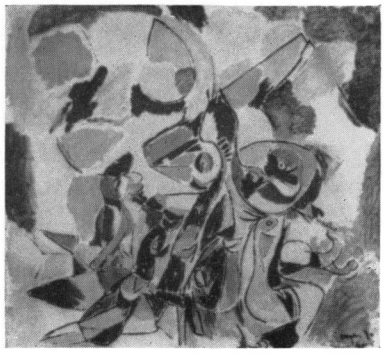


402
Big Claus and Little Claus
(1945), 14·3 × 28·5cm

403
Untitled
(1945), 50·7 × 68cm

404
Untitled
1945, 80 × 100cm

405
Untitled
1945, 96·5 × 127cm



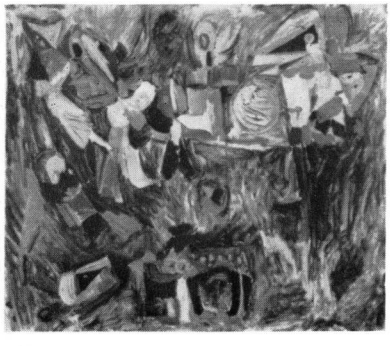
406
Untitled
1945, 70·5 × 75·2cm

407
The blue bird picture
1945, 78 × 59·7cm

408
Untitled
1945, 77·5 × 100cm

409
Untitled
(1945), 69·5 × 100cm

410
Red Indians
(1945), 76·5 × 100·5cm



411
Untitled
1945, 76 × 91cm

412
Untitled
1945, 77·5 × 89cm

413
Tolitikuja
1945, 150 × 109·7cm

414
Summer games
(1945), 77·7 × 90·5cm

415
Untitled
(1945), 55 × 69·3cm

416
Untitled
1945, 72 × 99·2cm

417
Blue picture
1945, 77×100·5cm

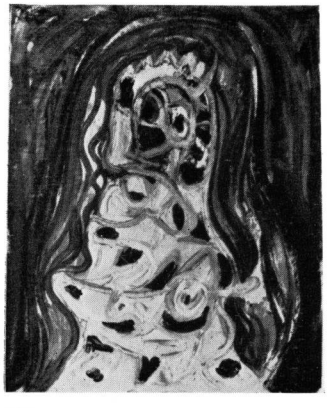
418
Untitled
(1945), 78×88·5cm

419
Night feast
1945, 117×159·5cm

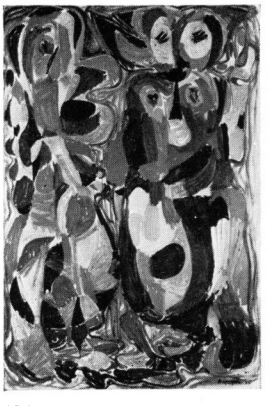
420
Untitled
1945, SM 39·6×28·4cm

421
Untitled
1945, 130×145cm

422
Portrait of Mrs Elna Fonnesbech Sandberg, II
1945, SM 63·5×47·5cm

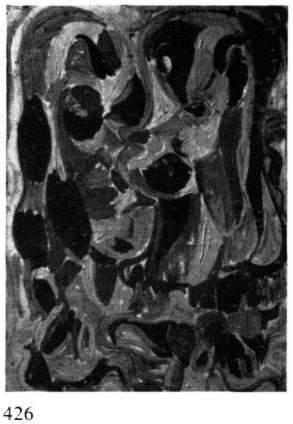


423
Untitled
(1945), 68×53cm

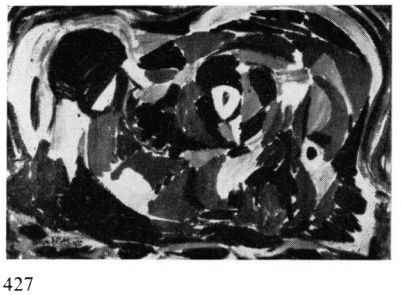


424
Untitled
1945, SM 177·5×122·5cm

425
A Didaska picture
1945, 99·3×76cm



426
Untitled
(1945), 66×48·5cm



427
Untitled
1945, 55·5×80·5cm

428
Untitled
(1945), 46×38cm

429
Untitled
1945, 69·7 × 49·5cm

430
Untitled
1945, 46 × 53·2cm

431
Untitled
(1945), 63 × 48cm

432
Red trolls
(1945), 69 × 98cm

433
Untitled
(1946), 66·5 × 96·2cm

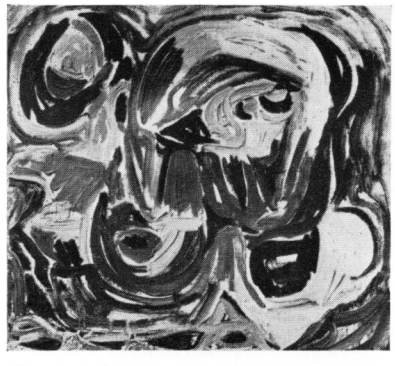
434
Dalarne
(1946), 72 × 84cm

435
Untitled
1946, 74 × 99cm

436
Untitled
(1946), 63 × 48cm

437
Untitled
1946, 83·2 × 70·1cm

438
Untitled
(1946), 67 × 60cm



439
Untitled
1946, 60 × 67cm

440
Untitled
1946, 69·2 × 55·7cm

441
Sad mask
1946, 39·8 × 27·6cm

442
Untitled
1946, 49·5 × 44·5cm

443
Untitled
1946, 34 × 28cm

444
Untitled
1946, 55·7 × 70·3cm

445
Untitled
(1946), 25 × 53·5cm

446
Trinititus
(1946), 69·3 × 100cm

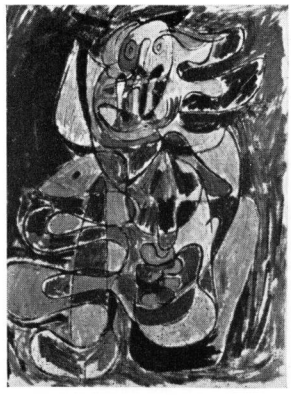
447
Didaska, VII
1946, 97·3 × 76·5cm

448
Dida
(1946), 101 × 69·5cm

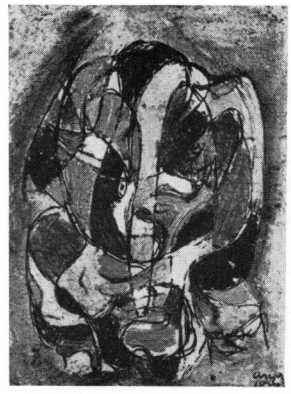
449
Untitled
1946, 103 × 77cm

450
Untitled
(1946), 100 × 68·2cm

1946 – (ii): Orust and Stockholm

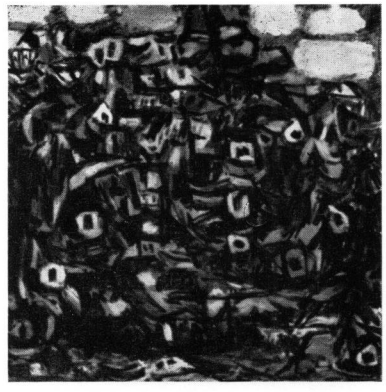


451
Untitled
(1946), 48·3 × 35·5cm



452
Untitled
1946, 12 × 9cm

453
Animated animals
(1946), 74 × 99cm



454
The red town on the hill
1946, 84 × 85·2cm

455
Untitled
1946, 63 × 48·5cm

456
Untitled
1946, 100 × 75cm

457
Untitled
(1946), 46 × 53cm

458
Untitled
1946, 76·2 × 91·5cm

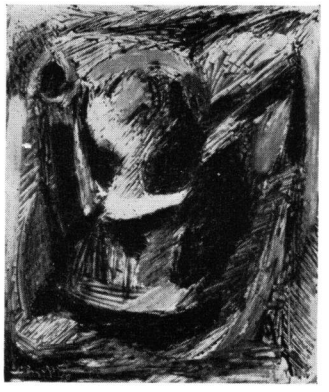
459
Untitled
(1946), 55·5 × 49cm

460
Untitled
(1946), 72·3 × 67·4cm

461
Untitled
(1946), SM 32·5 × 24·5cm

462
Untitled
(1946), SM 37·7 × 23·8cm

463
Untitled
1946, 86·5 × 67·5cm



464
Untitled
1946, SM 31·4 × 25·5cm

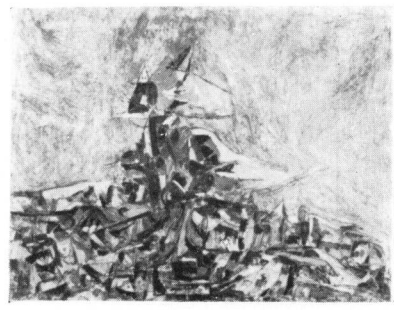
465
Untitled
1946, 53 × 42·5cm

466
Lapp girl's bird
1946, 20 × 17cm

467
Untitled
1946, 27·8 × 33·8cm

468
Untitled
(1946), 23·6 × 17·6cm

469
Untitled
1946, 32·8 × 25cm



470
Untitled
(1946), 77 × 100cm

471
Untitled
1946, 46 × 37·7cm

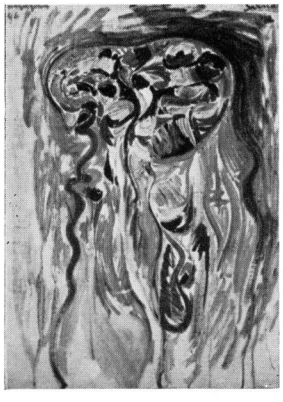
472
Untitled
(1946), 47·5 × 37cm

473
Saxnäs
1946, SM 153·5 × 123cm

474
Untitled
(1946), 62·8 × 44·5cm

475
Magic
(1946), 115·5 × 58·5cm

476
Untitled
(1946), 152·5 × 121·5cm



477
Summer night
1946, 92 × 66cm

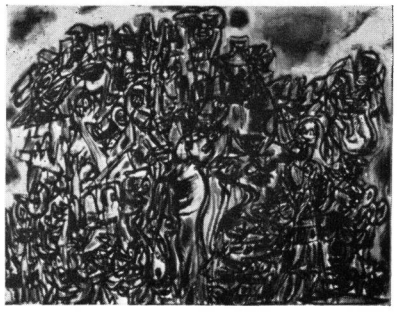
478
Untitled
1946, 90 × 70cm

1946 – (iv): Paris, Nice, Amsterdam

479
Untitled
1946, 94·3 × 63cm

480
Untitled
(1946), 68·2 × 86·2cm

481
Untitled
1946, 78·5 × 64cm

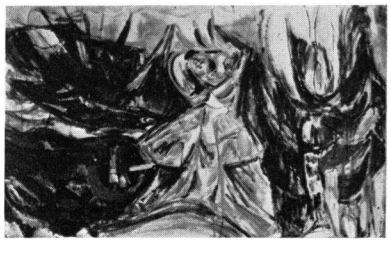


482
Untitled
1946, 68·7 × 91·5cm

483
Untitled
1946, 65·5 × 100cm

484
The Siren of Nice, I
1946, 50 × 67cm

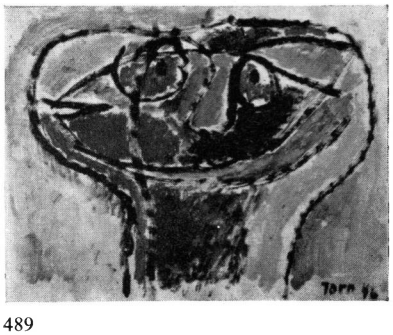
485
Untitled
1946, 66·7 × 84·5cm



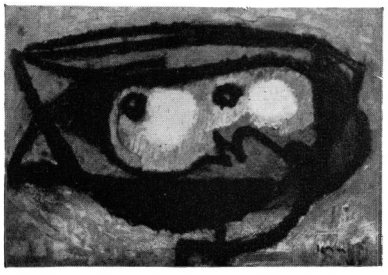
486
Untitled
1946, 63·5 × 105·3cm

487
Untitled
(*c.*1946), 68·2 × 54·5cm

488
Untitled
(1946), 33·8 × 27·8cm



489
Untitled
1946, 38 × 48·5cm

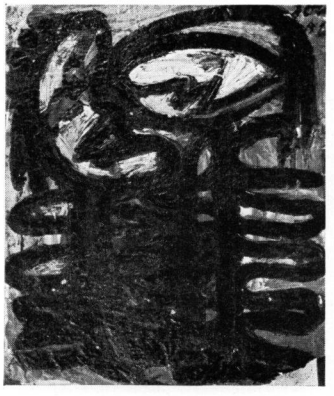


490
Untitled
1946, 27·3 × 39cm

491
The Siren of Nice, II
1946, 34 × 27·5cm

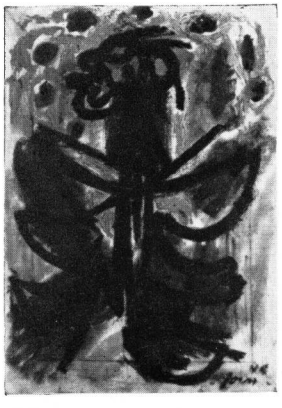
492
Untitled
(1946), 69 × 60cm

493
Untitled
(1946), 89 × 65cm



494
Untitled
1946, 33·2 × 27cm

495
The juggler, I
1946, 44·5 × 27·5cm

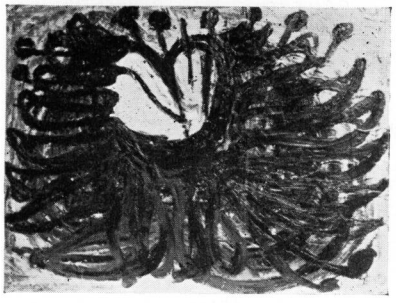


496
The juggler, II
1946, 42·8 × 30·5cm

497
Untitled
(1946), 33 × 28cm

498
Untitled
(*c.*1946), 41 × 37cm

499
Untitled
1946, 24 × 22·5cm



500
The flower of Shiva
(1946), 50 × 65cm

501
Untitled
(1946), 50 × 64·8cm

502
Untitled
1946, 92·5 × 68·2cm

503
Untitled
(1946), 25·4 × 35·5cm

504
Untitled
1946, 75 × 63cm

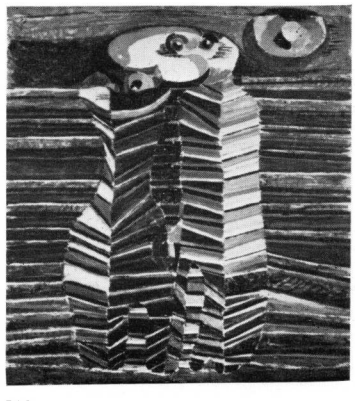
505
Untitled
(*c.*1946), 58·7 × 48·3cm

506
Untitled
1946, 30 × 27·2cm

507
Untitled
(1946/7), 93 × 55 × 80·5cm

508
Untitled
1947, 47 × 60·9cm

509
Untitled
1947, 100 × 81cm



510
Angelus
(1946/7), 135·5 × 120·5cm

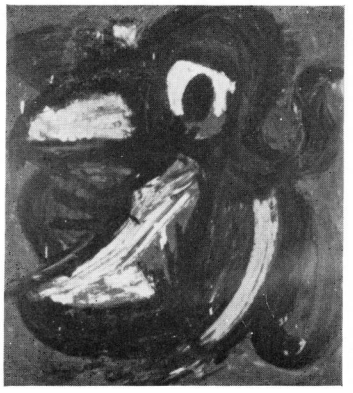
511
Untitled
1947, 58 × 72·5cm

512
Untitled
(1947), 91 × 63·2cm

513
Untitled
1947, 70 × 56cm

514
Untitled
1947, 65 × 74cm

515
The Tree of Life
1947, 100·5 × 94·5cm



516
Untitled
(1946/7), 58 × 53cm

517
Untitled
1947, 81 × 70cm

518
Untitled
(1947), 17·5 × 23·3cm

519
Untitled
1947, 22·6 × 28·3cm

520
Untitled
(1947), 39 × 26·9cm

521
Untitled
1947, 22·8 × 26·6cm

522
Untitled
(1947), 25·5 × 26·3cm

523
Untitled
1947, 32 × 25·2cm

524
Araba
1947, 39·8 × 29·3cm

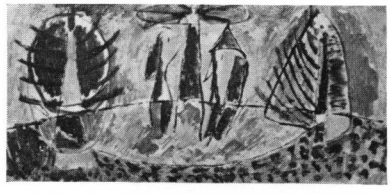
525
Untitled
(1946/7), 48 × 33·5cm

526
Untitled
1947, 97 × 96cm

527
Garden of Innocence, I
(1946/7), 99·5 × 128cm

528
Garden of Innocence, II
1947, 110·6 × 135·3cm

529
Garden of Innocence, III
1947, 67 × 77cm



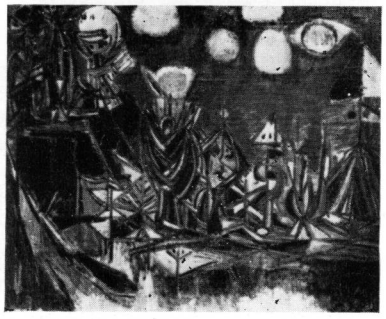
530
Untitled
1947, 25 × 53·5cm

531
Untitled
1947, SM 31·5 × 32·5cm

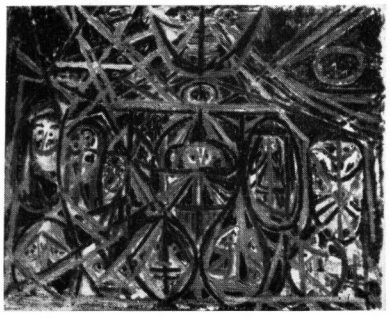
532
Falbo, I
1947, 99·5 × 66·8cm

533
Untitled
(1947/8), 44 × 38cm

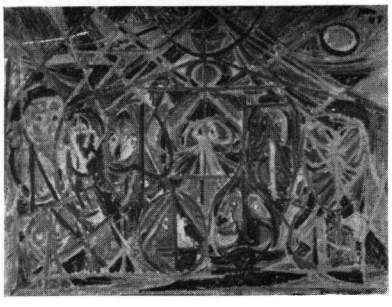
534
Untitled
(1947/8), 30 × 25·3cm



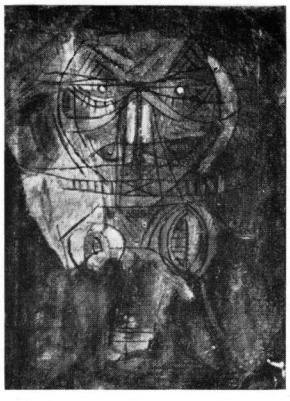
535
Untitled
(1947), SM 59 × 73cm



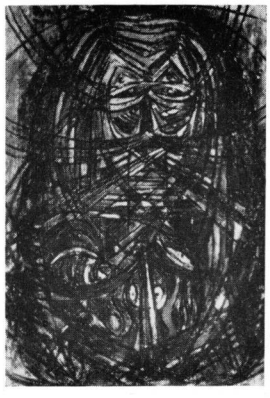
536
Untitled
1947, 81·5 × 100cm



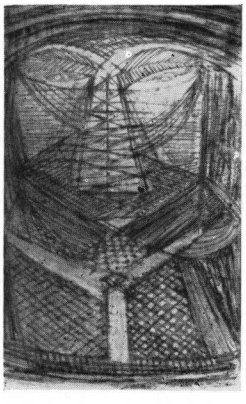
537
Untitled
1947, 44 × 59·2cm



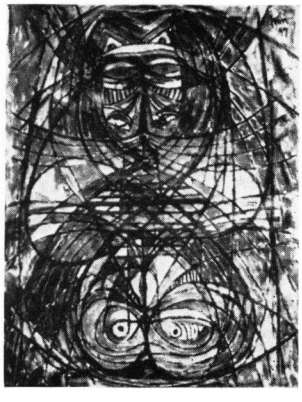
538
Untitled
1947, 17·2 × 13·3cm



539
Untitled
1947, 68 × 48cm



540
Untitled
1947, 103 × 63·5cm



541
Untitled
1947, 92 × 79cm

542
Untitled
(1947), 24 × 19cm

543
Toil and trouble
1947, 34·5 × 31cm

544
Untitled
1947, 33 × 29cm

545
Untitled
(1947), 44·3 × 33·8cm

546
Untitled
1947, 101 × 81cm

547
Untitled
(1947/8), 67·5 × 100cm

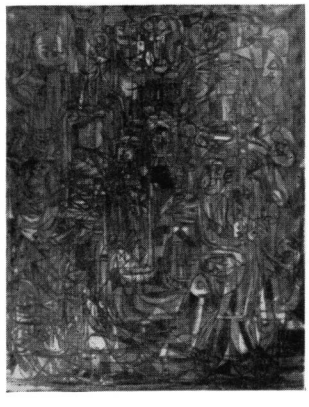
548
Untitled
1947, 42 × 35·5cm

549
The good beast Falbo
1948, 104·7 × 66·2cm

550
Untitled
1948, 43·7 × 42·2cm

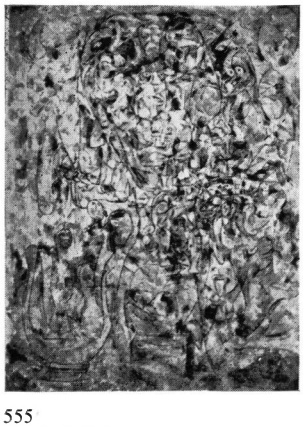
551
Untitled
(1948), 74 × 60cm

552
Untitled
(1948), 100 × 95cm



553
Untitled
1948, 135 × 105cm

554
Untitled
1948, 59·5 × 44·7cm

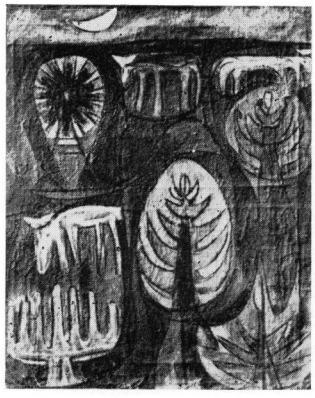


555
Gulf of Gabes
1948, 135 × 103cm

556
Automolok
1948, 99·5 × 80cm

557
Untitled
(1947/8), 59·7 × 45·5cm

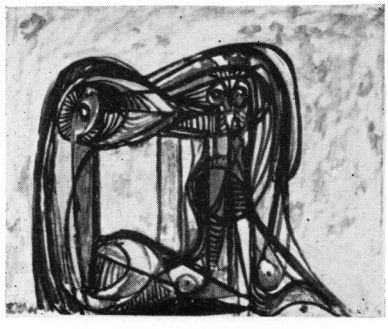
558
The face of the earth
1948, 74 × 59cm



559
Mooncattle in Djerba
1948, 60·5 × 50·5cm

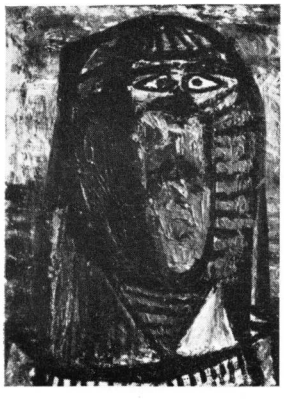
560
Untitled
(1948), 43·8 × 51·2cm

561
Untitled
1948, 53·2 × 65cm



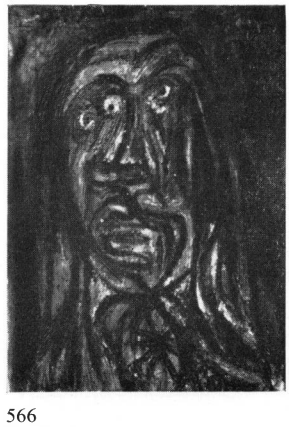
562
Untitled
1948, 50 × 60cm

563
Together but not content
1948, 54 × 45cm



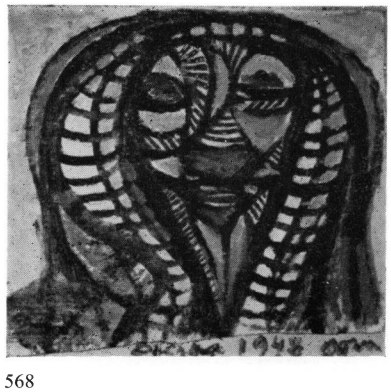
564
Untitled
(1948), 28·3 × 20·7cm

565
Sphinx
(1947/8), 29 × 22·3cm

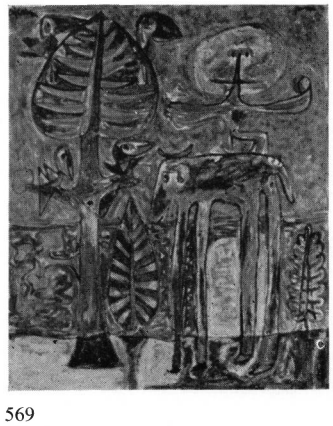


566
Untitled
1948, 32·3 × 22·7cm

567
Untitled
1948, 46 × 38cm



568
Untitled
1948, 21·8 × 24cm



569
Djerba
1948, 65 × 55cm

570
Untitled
(1948), 27·2 × 25·3cm

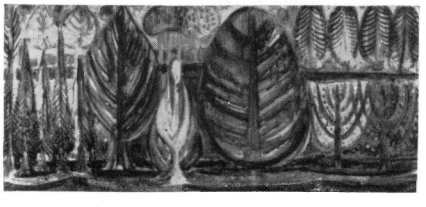
571
Untitled
1948, 28 × 24cm

572
Untitled
1948, 53·5 × 42·2cm

573
The rainmaker
1948, 26·7 × 22·2cm

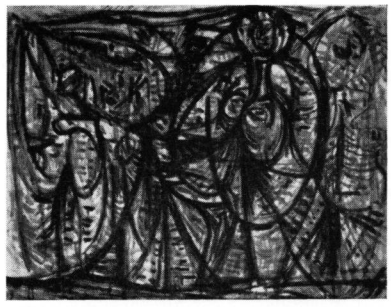
574
Untitled
(1948), 45 × 40cm

575
The two fish and the hand of Fatima
1948, 80 × 50·2cm

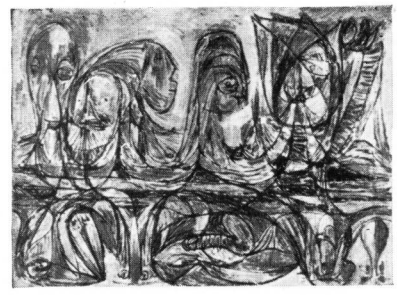


576
Untitled
1948, 68 × 148·7cm

Denmark: Hjarnø
Summer 1948



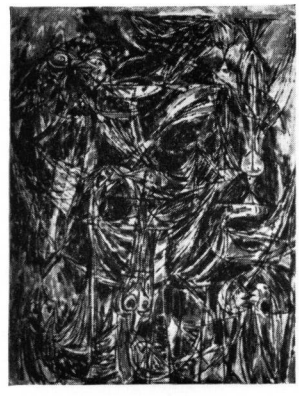
577
Untitled
(1948), 49·5 × 61·2cm



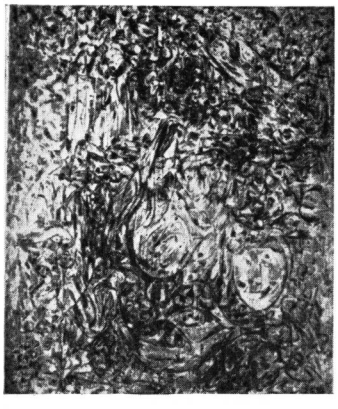
578
Tunisian dream
1948, 45 × 60cm

579
Untitled
1948, 55·5 × 70cm

580
Untitled
1948, 70·4 × 55·6cm



581
Birds of Paradise
1948, 59·3 × 45·4cm

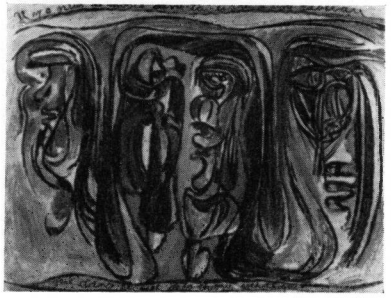


582
The big procession
(1948–50), 129 × 105cm

583
Untitled
(1948), 8 × 12·5cm

Belgium and France 1948

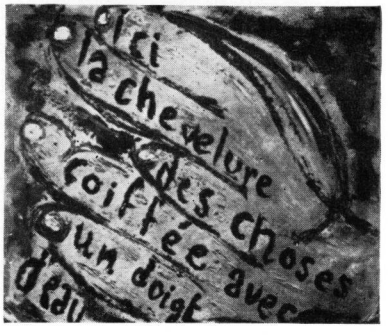
Word Pictures with Christian Dotremont



584
There are more things . . .
(1947–8), 100×129·5cm

585
Poems never read
(1948), 29×22·5cm

586
A face may contradict the mirror
(1948), 29·5×21·5cm



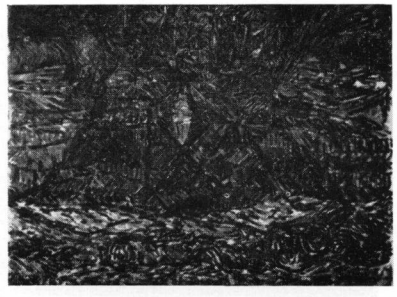
587
The long and the short of it
(1948), 17·5×21·5cm

588
Je lève, tu lèves
(1948), 37×32·5cm

589
Untitled
1947–8, 76·8 × 100·5cm

590
Untitled
(1948), 42 × 38·5cm

591
Untitled
(1948), 35·3 × 20·4cm



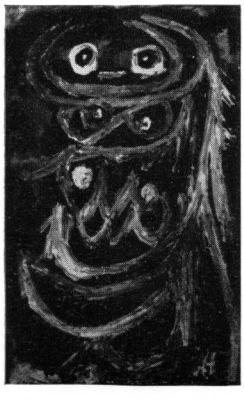
592
Untitled
1948, 45 × 60cm

593
Untitled
1949, 69·8 × 50·2cm

594
Untitled
1949, 38 × 23·2cm

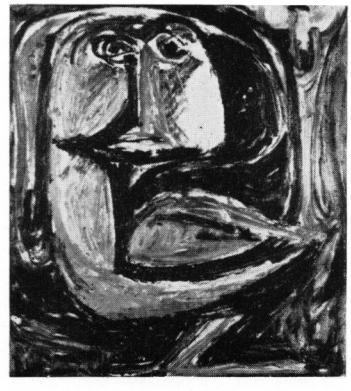
595
Untitled
1949, 35·5 × 45·3cm

596
Untitled
1949, 26 × 33·8cm



597
Untitled
1949, 35 × 23cm

598
Untitled
1949, 40 × 35cm



599
Untitled
1949, 45·5 × 42·8cm

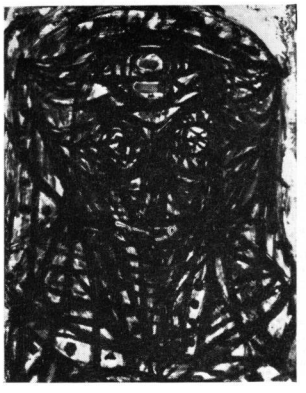
600
Untitled
1949, 28 × 31·8cm

601
Untitled
1949, 22 × 32cm

602
Untitled
1949, 50 × 70·3cm

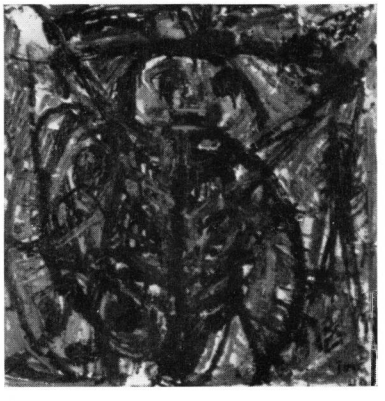
603
Untitled
(1949), 50 × 70·2cm

604
Untitled
(1949), 40 × 38cm



605
Leprechaun
1949, 70 × 55cm

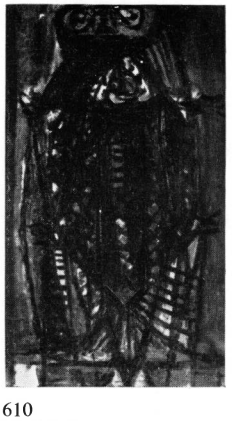
606
Nomads
(1949), 44 × 42cm



607
Sun worship
1949, 45 × 44cm

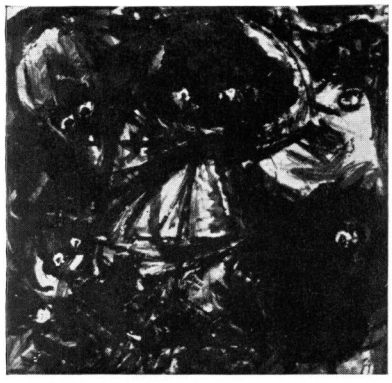
608
Drama, II
(1949), 45 × 40cm

609
Yellow revelry
1949, 42·2 × 45cm



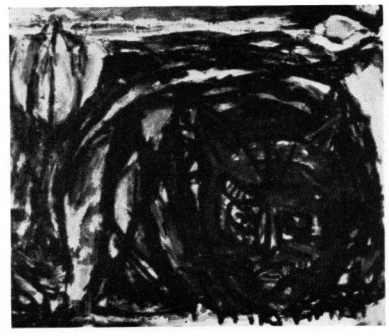
610
Untitled
(1949), 78 × 46cm

611
Untitled
(1949), 45 × 35cm



612
Untitled
(1949), 41 × 44cm

613
Untitled
1949, 45·5 × 44·2cm



614
Untitled
(1949), 38 × 45cm

615
Untitled
(*c.*1949), 27·8 × 19·2cm

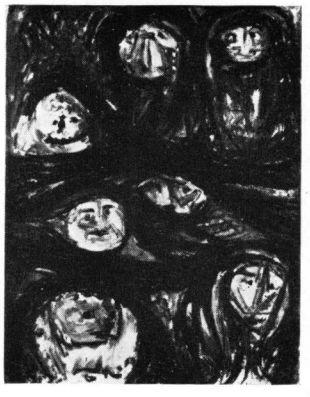
616
Untitled
1949, 37 × 23·2cm

Bregnerød 1949

617
Untitled
1949, 44 × 31cm

618
Midnight
1949, 39 × 28·7cm

619
Untitled
1949, 38 × 30cm



620
Untitled
1949, 45 × 35cm

621
Untitled
1949, 31 × 28cm

622
Untitled
(1949), 30·5 × 28·7cm

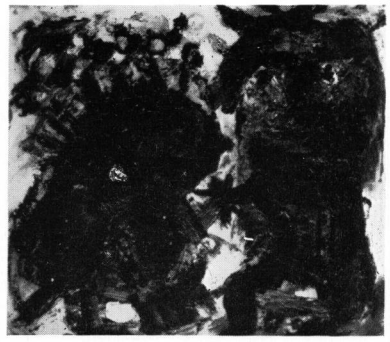
623
Untitled
1949, overall 24·7 × 37cm

624
Untitled
1949, 44·5 × 40cm

625
Untitled
(1949), 37 × 35cm

Humlebæk, Islev, Bergen
1949–50

626
The fallen idols
(1950), 122×92cm



627
Untitled
1950, 21·5×24·5cm

628
Untitled
1950, 35·5×27·6cm

629
Untitled
(1950), 61×47cm

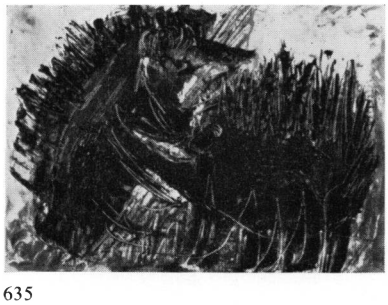
630
Untitled
1950, 25·2×20cm

631
Untitled
1950, 91·5×122cm

632
Untitled
(1949/50), 53·5×103·5cm

633
Untitled
(1950), 77×70·5cm

634
Untitled
(1950), 53×58cm

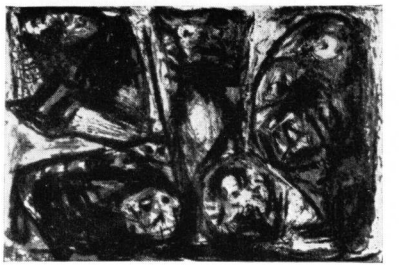


635
Untitled
(1950), SM 17×24·3cm

636
Untitled
(1950), 41·5×56·2cm

637
Untitled
1950, 31·8 × 30·8cm

638
The parliamentarian and his rural constituents
1950, 61 × 74cm



639
Angst
1950, 58·2 × 84·3cm

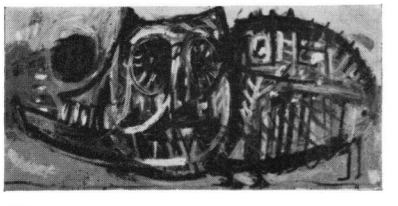
640
Untitled
(1950), 55·2 × 45cm

641
Untitled
1950, 20 × 27·5cm

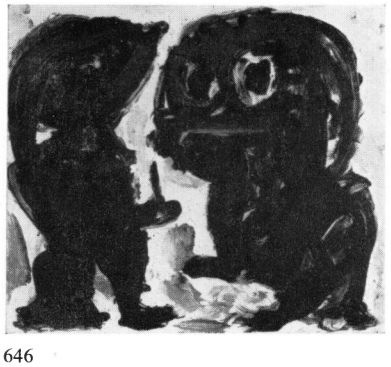
642
Old Aganak
1950, 37 × 26cm

643
Green hymn
1950, 47·7 × 60·5cm

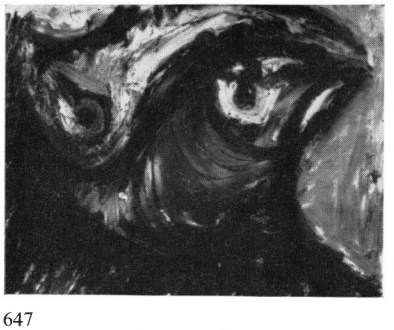
644
Suicide's counsellor
(1950), 37 × 30·5cm



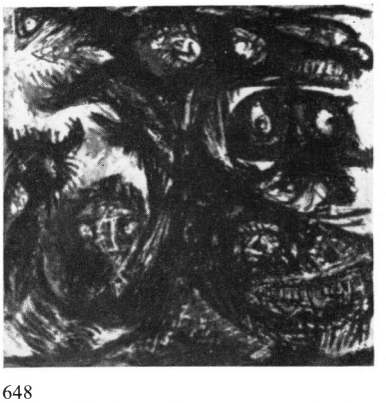
645
The golden swine
1950, 49·5 × 100·8cm



646
Dirge
(1950), 30·3 × 36·6cm



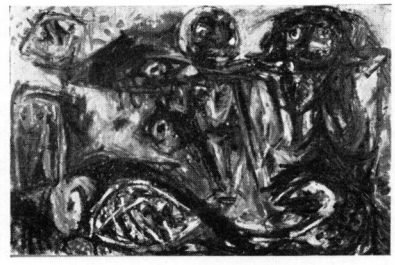
647
The young cuckoo
(1950), 24·5 × 32·8cm



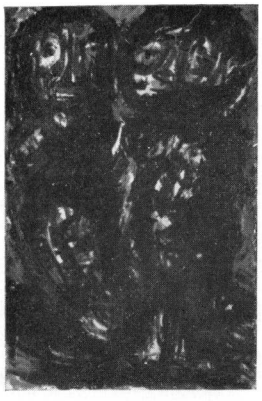
648
The eagle's share, I
(1950), 123 × 135cm

649
The pact of the predators, I
1950, 22×27cm

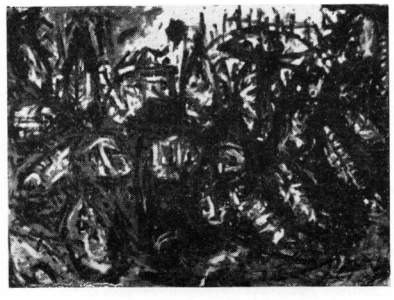
650
The pact of the predators, II
(1950), 119·5×123cm



651
The bereaved
(1950), 61·7×93cm

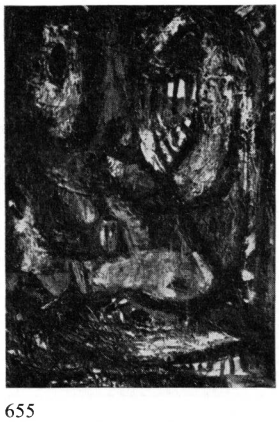


652
The progenitors
(1950), 90·5×61·5cm



653
The burning city, I
(1950), 90×124·5cm

654
Lifesized Marsdwellers
1950–5, 126×122cm



655
Master and servant
(1950), 62·2×47·3cm

656
Churchill's entry into Copenhagen
(1949/50), 160×364cm

657
The retreat at Dybbøl, 1864
(1950), 61 × 74cm

658
Nelson orders the bombardment of Copenhagen in 1807
(1949–50), 48 × 61cm

659
Foreign ambassador presents a jet fighter to the nation as a gift
(1949/50), 61 × 75cm

660
The Spirit of '48
(1950), 75·8 × 70·5cm

Suresnes 1950–51

661
Untitled
1950, 25 × 20cm

662
Untitled
(1950), 32·4 × 68·6cm

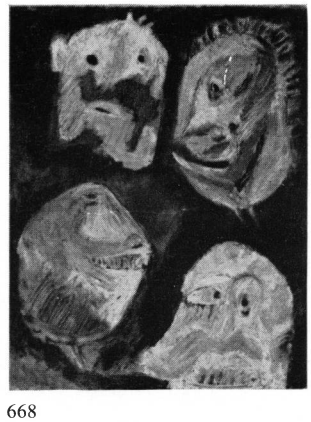
663
Untitled
1950, 27·5 × 35cm

664
Whipper-snapper
1950, 28·3 × 53·2cm

665
Untitled
1950, 10·3 × 11·3cm

666
Untitled
1950, 24·7 × 18cm

667
Bullfight
1950, 26·5 × 36cm



668
The young old men
1950, 74·3 × 61cm

669
The fair one and the dark one
1950, 75 × 61cm

670
Outside the gate
1950, 60·7 × 45cm

671
Untitled
1950, 25 × 19·5cm

672
Angry beast
1950, 47·5 × 61cm

673
Flute player
1950, 47 × 61·2cm

674
Untitled
1950, 47 × 61cm

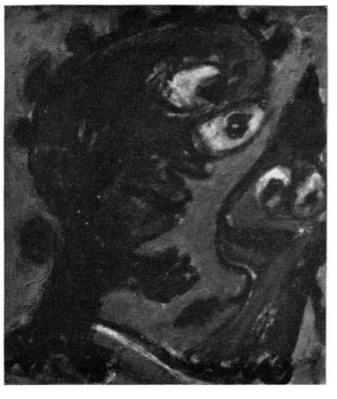
675
Animals feeding
1950, 51·5 × 65cm

676
The moon and the animals
(1950), 47 × 60·7cm

677
Untitled
(1950/1), 98 × 125cm

678
Untitled
1951, 42 × 45·5cm

679
Sense of inferiority
1951, 45·3 × 30cm



680
A ticking-off
1951, 48 × 40cm

681
Untitled
1951, 45 × 31cm

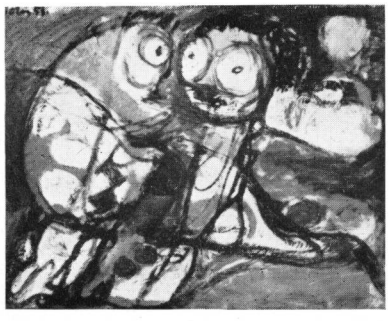
682
The shadow of war
1951, 48·9 × 32·9cm

683
Untitled
1951, 19·5 × 23·5cm

684
Untitled
1951, 71×65cm

685
Overlords and underlings
1951, 61·5×48·3cm

686
Untitled
(1951), 26·2×33·7cm



687
Untitled
1951, 47×60·3cm

688
Untitled
1951, 61·2×47·3cm

689
Falbo, II
1951, 74·5×60·5cm

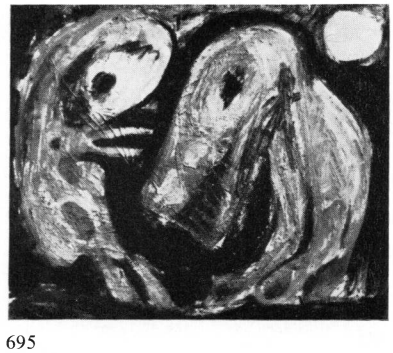
690
The eagle's share, II
1951, 74·5×60cm

691
Sea gods, I
1951, 75×61cm

692
Overlord and underling
(1951), 61×48cm

693
Untitled
(1950/1), 25·5×35·7cm

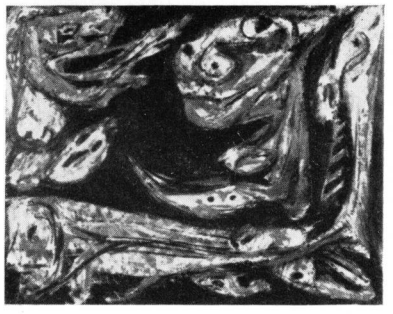
694
Caprice, I
1951, 61×47cm



695
Moon horse
1951, 39×48·3cm

696
Untitled
(1951), 30×37cm

697
Untitled
1951, 46×60cm



698
The prophecy
1951, 46×59·7cm

699
Blue country
1951, SM 59×73·3cm

700
The woman and the votive lamb
1951, 61×74·5cm

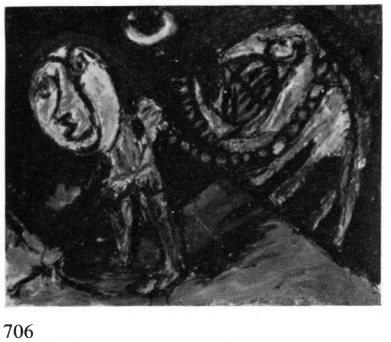
701
Caprice, II
1951, 50×58·5cm

702
Frightened birds
1951, 47×61cm

703
Untitled
(1951), 45×57·5cm

704
Untitled
(1951), 47·3×61cm

705
Untitled
(1951), 60×46·5cm



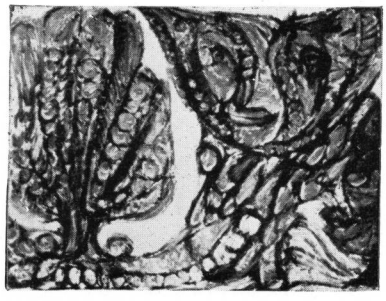
706
Untitled
(1951), 47·8×60·8cm

707
Sickly phantoms
1951, 122×122cm

708
Spring parade
1951, SM 43·5 × 51cm

709
Luxurious Phoenix painting
(1951), 115 × 81cm

710
Untitled
(1950/1), 152 × 96·5cm



711
The woman and the tree of life
1951, 47 × 61cm

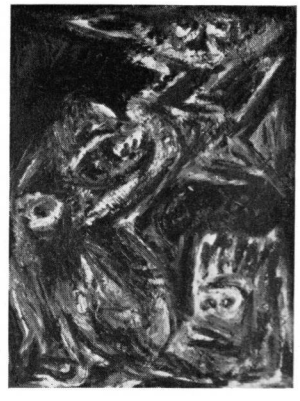
Suresnes and Silkeborg
1950–53

712
Myra and Mo
(*c.*1952), 122 × 122cm

713
Untitled
1952, 75·5 × 61·2cm

714
Untitled
(*c.*1952), 61·5 × 48cm

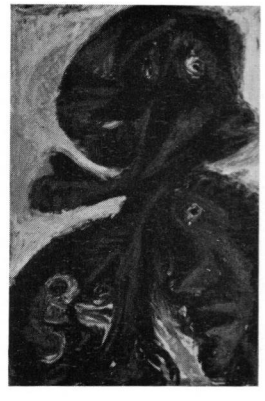
715
The green boy
1950–3, 61·8 × 46·5cm



716
Yellow beasts
1951–3, 63·5 × 52·3cm

717
Wounded beast, I
1950–3, 61·5 × 41·5cm

718
Untitled
(1951–2), 61 × 75cm

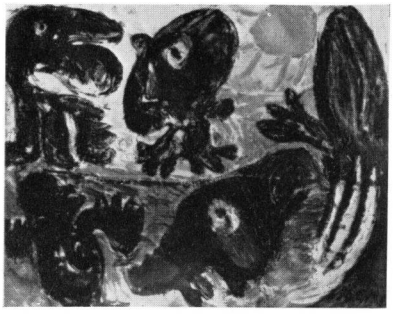


719
People strike roots
1952, 80·5 × 55cm

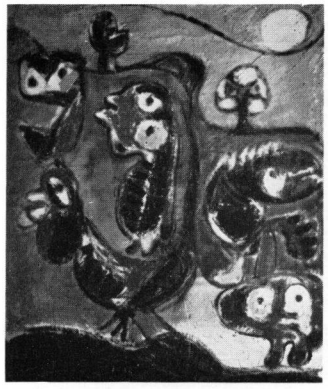
720
People meet
1952, 64 × 49cm

721
Untitled
1951–2, 24·5 × 50·5cm

722
Spanish war dance
(1952), 47·8 × 60·8cm



723
Untitled
1950–2, 47 × 60cm

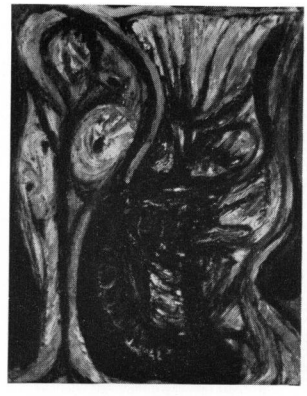


724
Untitled
(1951), 65 × 53·7cm

725
Quarrelling
1951–3, 60·5 × 61·5cm

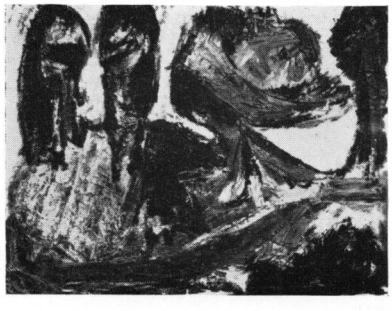
726
Land of suffering
1950–3, 47·2 × 61·3cm

727
The burning city, II
1950–3, 61·5 × 75cm



728
Dreaming laughter
1950–3, 61 × 47·3cm

729
The Feast of St John, I
1951–3, 42 × 49cm



730
The wake
1951–3, 47 × 60·5cm

Silkeborg Sanatorium 1951–52

731
Return to the detested town
1951–2, 160·5 × 128cm

732
The wheel of fortune
1951–2, 155·5 × 135·5cm

733
Expectant mother
(1951–2), 58·5 × 50cm

734
The rose-coloured moon
1951, SM 32·5 × 36·7cm

735
Untitled
1951, 28 × 50·5cm

736
Study No.1 for Opus 2 on the Silent Myth
1951, 61 × 75·2cm

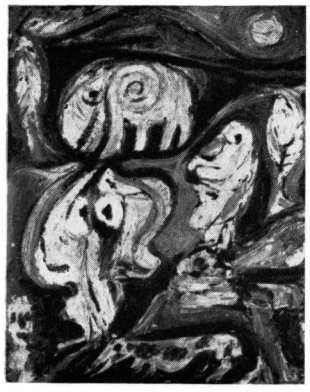
737
Buttadeo
1951, 90 × 119cm

738
Wounded beast, II
1951, SM 100 × 92cm

739
Untitled
1951, 42·2 × 39·2cm

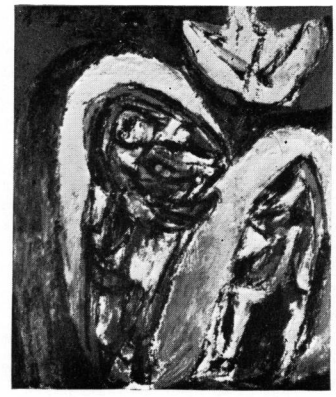
740
Untitled
1951, 101 × 134·7cm

741
The rite of spring, I
1952, 128 × 151cm



742
Untitled
(1952), 42 × 32cm

743
Shameful pastoral
1952, 160·5 × 105cm



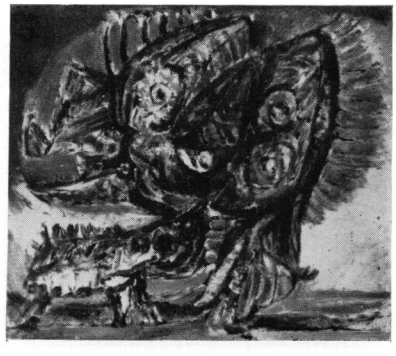
744
Untitled
1952, 39 × 32·7cm

745
Untitled
(1952), 30 × 33·2cm

746
Untitled
(1952), SM 39 × 49cm

747
Untitled
(1952), 18 × 26·5cm

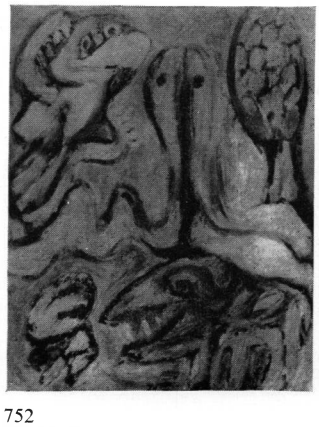
748
Untitled
1952, 28 × 33·5cm



749
Untitled
1952, 32·5 × 38·8cm

750
Untitled
1952, 32 × 41·5cm

751
Untitled
1952, 32 × 22·5cm



752
Untitled
1952, 49·5 × 38·8cm

753
The dove's nest
1952, 35 × 39·5cm

754
Untitled
(1952), 24 × 36cm

755
Untitled
(1952), 11·2 × 15·5cm

756
Untitled
(*c.*1952), 75·5 × 61·2cm

757
Untitled
(1952), 38·2 × 32·5cm

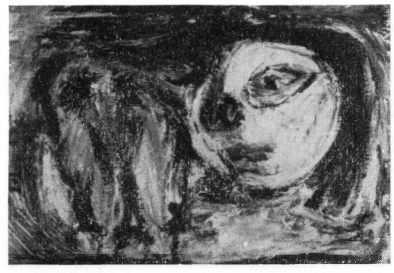
758
Jungle drama
1952, 80·2 × 91·3cm

759
Despair
1952, 79·5 × 91·2cm

760
The Feast of St John, II
(1952), 160·8 × 183·7cm

Bergen (N.H.) Autumn 1952

761
Controlled fury
1952, 21 × 17·8cm

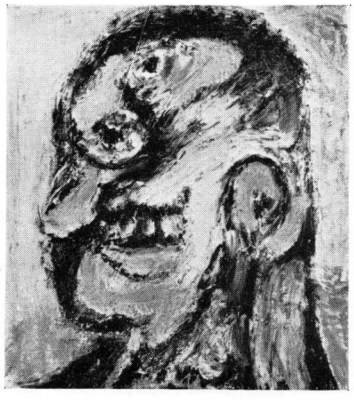


762
Dubious innocence
1952, 17·8 × 26·5cm

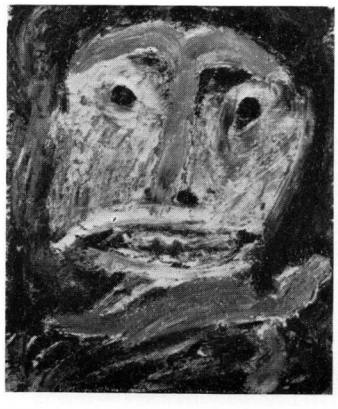
763
Sentimental poet
1952, 18 × 16·5cm

764
The Flying Dutchman
1952, 24·5 × 17·9cm

765
Happy Lincoln
1952, 18 × 20·5cm



766
Happy brute
1952, 22 × 17·8cm



767
Timid killer
1952, 17·8 × 14·8cm

768
The faithful monster
1952, 27·3 × 18cm

769
The raven
1952, 38 × 51·3cm

770
The hot and the cold virgin
1952, 18·3 × 30·3cm

771
The fugitive and the Dutch windmill
1953, 36·2 × 41·2cm

Silkeborg Town 1952–53

772
The Feast of St John, III
1952, 80×99·5cm

773
The rite of spring, II
(1952), 161×183·5cm

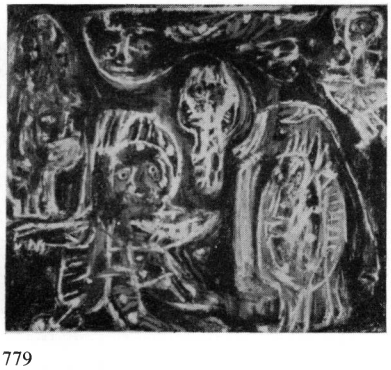
774
Shrovetide
1952, 183·5×160cm

775
Study for Opus 2 on the Silent Myth
1952, 36×44·8cm

776
Study No.3 for Opus 2 on the Silent Myth
(1952), 77×125cm

777
Study No.4 for Opus 2 on the Silent Myth
1952, 65·5×160cm

778
On the Silent Myth, Opus 2
1952, 135×300cm



779
Christmas tree at the market
(1952), 83·2×97·5cm

780
Untitled
(1952), 79×98cm

781
Untitled
1952, 53×40cm

782
Cosmic birth
1952, 62·5 × 72·5cm

783
Untitled
(1952), 97·7 × 124·5cm

784
Untitled
1952, 34·5 × 38cm

785
Lime tree
(*c.*1952), 59·5 × 92cm

786
Startled doves
1952, 42·2 × 49·3cm

787
Untitled
1952, 91·5 × 160cm

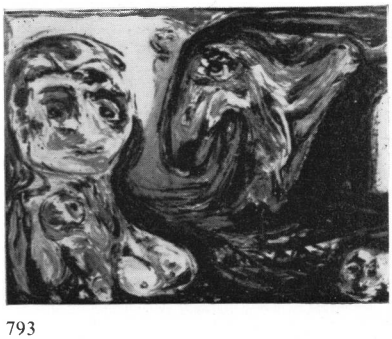
788
The young couple
1952–3, 54·5 × 56cm

789
Duck paddock
1952–3, 55 × 79·5cm

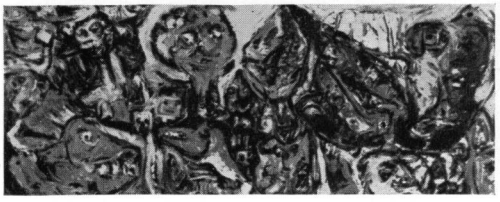
790
Matie
1952–3, 39 × 37cm

791
The conjuror
1952–3, 49·8 × 61cm

792
Spanish drama
1952–3, 100 × 89·5cm



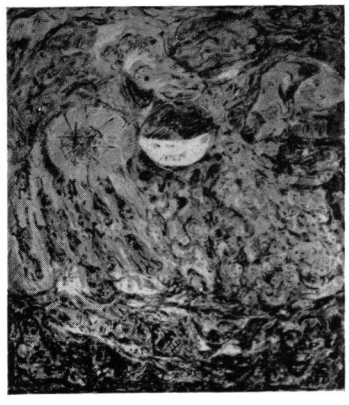
793
Study for Opus 5 on the Silent Myth
1953, 77·8 × 100cm



794
On the Silent Myth, Opus 5
(1952–3), 65·5 × 159·8cm

795
Mads
1953, 77 × 70·5cm

796
On the Silent Myth, Opus 7
1953, 134·5 × 300cm



797
The wheel of life
(1952–3), 184 × 161·5cm

798
The awakening, I
(1952–3), 54·7 × 43·3cm

799
The awakening, II
1953, 152·5 × 121·5cm

800
On the Silent Myth, Opus 6
(1952–3), 76 × 124·5cm

801
Snow
1953, 33 × 42·5cm

802
Untitled
(1953), 29·5 × 41·5cm

803
Untitled
(1953), 41·2 × 29·5cm

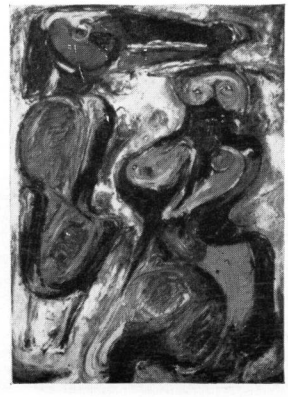
804
Pot-belly – on fire
1953, 114·2×95cm

805
Piss-proud
1953, 25×37·7cm

806
Untitled
(1953), 62·3×85·5cm

807
The wheel of life, Opus 4
(1953), 130·7×105·2cm

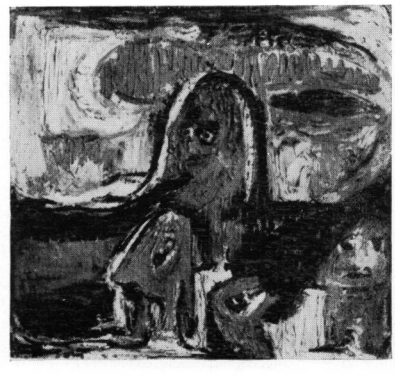
808
Untitled
1953, 80×66·2cm



809
Two grotesques
(1953), 122×91·5cm

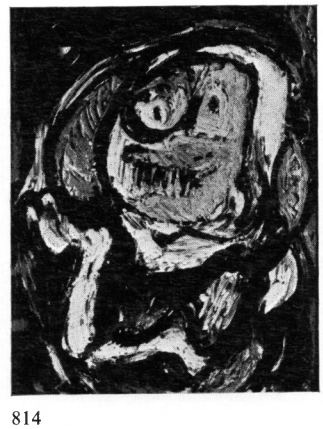
810
Demons
(1953), 122×91·5cm

811
Hateful togetherness
(1953), 65·2×54·4cm



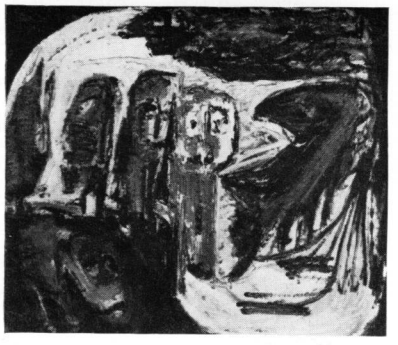
812
The little octopus family
(1953), 56×65cm

813
Untitled
(1953), 40·8×89·5cm



814
Yellow eyes
1953, 62×51·5cm

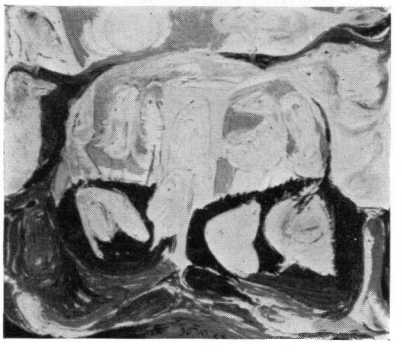
815
The emigrants
1953, 91 × 122cm



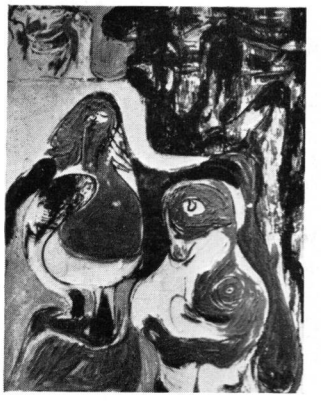
816
St John
1953, 52·8 × 60cm

817
The white lady from Vrads
1953, 54 × 66cm

818
Sea gods, II
(1953), 95·5 × 52cm

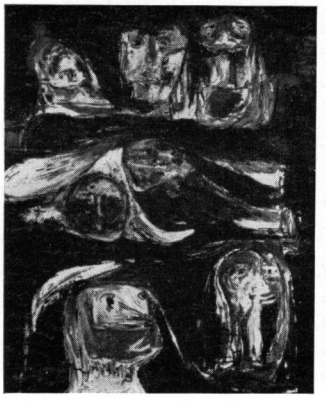


819
Midsummer Night's Dream
1953, 160·2 × 183cm



820
Untitled
1953–9, 116 × 88·8cm

821
Untitled
1953, 90 × 62cm



822
Repose
1953–9, 151 × 120·3cm

823
Murder in the Alps
(1953), 54·5 × 100·5cm

824
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(1953), 25 × 44·5cm

825
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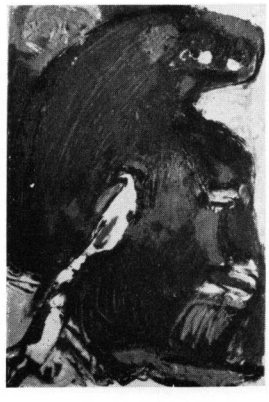

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827
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1953, SM 36 × 24cm

828
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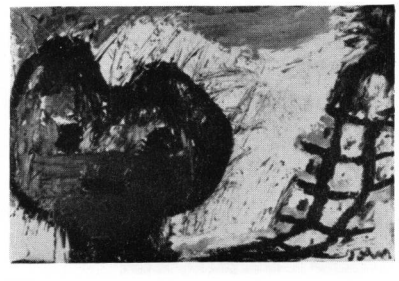
1953, 44 × 45cm

829
Untitled
1953, 25 × 37·8cm



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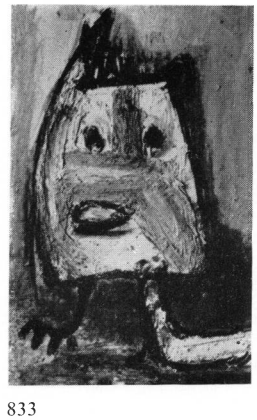

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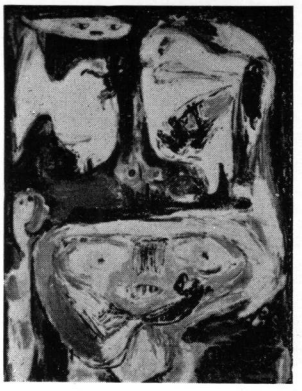

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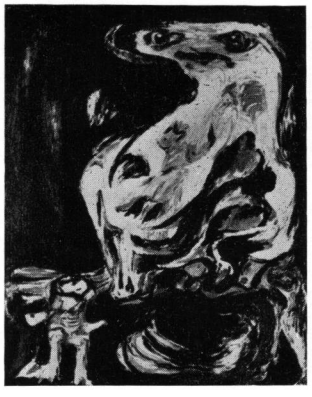

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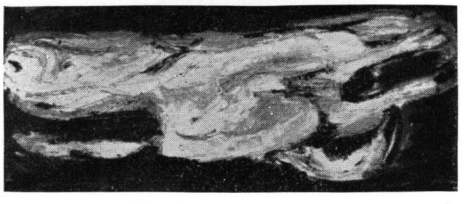

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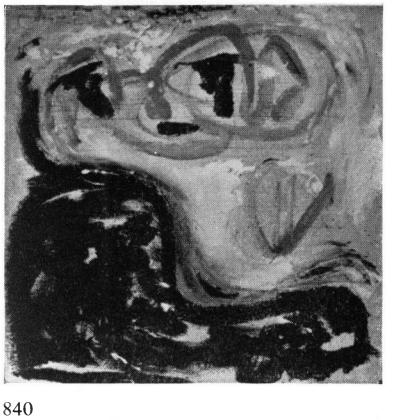

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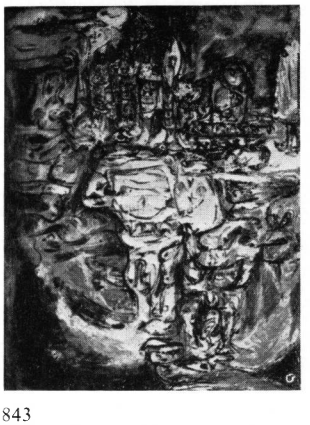

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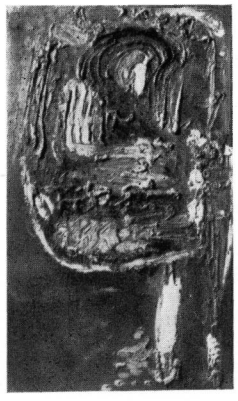

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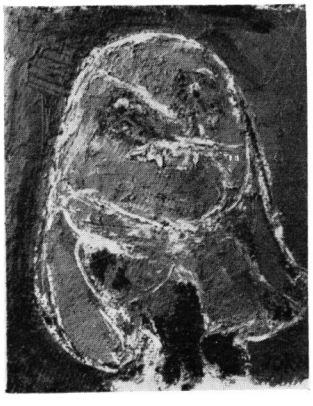

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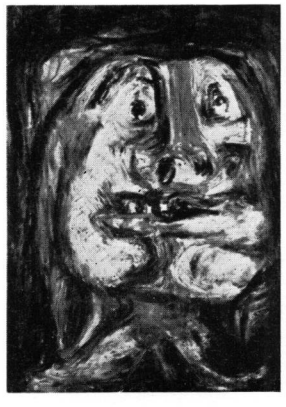

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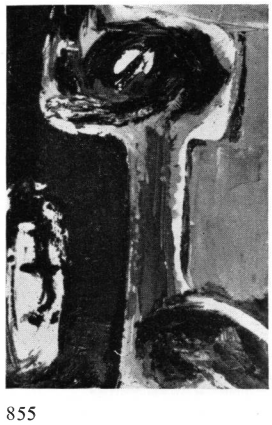

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Abbreviations and special terms

All measurements are in centimetres, height before width.
Parentheses are used for the dates of undated paintings, the publication years of undated books, and the pages of unpaginated texts.
Inscriptions on paintings are cited only when they are by the artist.
A hyphenated date (e.g. 1949–50) means that the work was completed in more than one session; an oblique stroke between dates (e.g. 1949/50) means that the work dates from somewhere within that two year period.

ABR	Arne Bruun Rasmussen, Kunstauktioner (art auctions), Copenhagen
App.	Appendix to the catalogue
Bibl.	Bibliography
Cat.	Catalogue: descriptive entries and photographs
Cloth	All non-canvas materials other than hessian
Dam	Frederik Dam
DF	*Den Frie Udstillingsbygning*: Free Exhibition Hall in Copenhagen
Dk	Denmark
From the artist	The provenance of the painting has been traced back to the studio
Hessian	Every grade of coarse canvas
Høst	*Høstudstilling*: 'Harvest' Group Exhibition in Copenhagen
Insulite	Insulating board, builder's partitioning (Danish: *blød masonit*)
Inv. No.	Inventory number
KE	*Kunstnernes Efteraarsudstilling*: Artists' Autumn Exhibition in Copenhagen
Kr.	*Kroner*: Danish crowns. The value of the crown is about one shilling (five new pence).
Kunsthallen or KH	Kunsthallens Auktioner (art auctions), Copenhagen
ND	No date
Priv.	Private collection
S'g	Silkeborg
SM	Sight measurement, as when the back of the canvas is covered in, or when for any other reason the measurements cannot be given accurately
Sur.	Suresnes, near Paris
Tilh.	Owned by
Udst.	Exhibited

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We are most grateful, in the first place, to Asger Jorn for his constant help and co-operation at every stage of the book's preparation and for giving up a large amount of time to checking through the photographs and texts.

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In chapter 25 we have referred to the sources and documents on which we have drawn, and we have expressed gratitude to those who facilitated our museum and library research. The book has profited from the generous collaboration of many others, especially the collectors and art dealers concerned with Jorn's work: we regret that we cannot acknowledge their help individually.

We wish to express our particular appreciation for the guidance and friendly co-operation of Paul Bradshaw, Herbert Spencer, and John Taylor of the publishing firm of Lund Humphries; as well as Messrs Permild and Rosengreen in Copenhagen who made the colour illustrations. Thanks also for valuable help and advice to the following: Ronald Alley, Arne Broch, Miss Charlotte Christensen, Mrs Willemyn de Haas, J. Frost Larsen, Max Müller, Jørgen Nash; and our team of photographers in Denmark: Johannes Jensen in Silkeborg, Claus Koefoed in Copenhagen, Poul Pedersen in Aarhus.

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Hyphenated names will be found under the second component, e.g. M. Kaalund-Jørgensen under Jørgensen, M. Kaalund-.

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Asger Jorn in 1952

Continued from front flap

calibre of Heerup, Carl-Henning Pedersen, Jorn, Richard Mortensen, Ejler Bille, Robert and Egill Jacobsen, were striving for recognition. Today it is clear that these men belong to what is obviously by far the most talented generation of artists that Denmark has ever produced.

Part Two includes all the paintings by Jorn which it has been possible to discover, dating from 1930 up to the winter of 1953/4. They amount to 855, with a few extra works listed in an appendix. Illustrations accompany the descriptions in practically every case and most of the photographs were commissioned specially for the catalogue. The book runs to 420 pages and contains more than 1000 illustrations, of which 45 are in colour. There is a bibliography of 400 entries.

This is not only a pioneer work of reference for the study of Asger Jorn, but it also contains vital source material for assessing the modern Danish art movement as a whole. The latter is important for its own sake, as well as for the decisive influence which some of the leading Danish artists had upon COBRA. The COBRA movement, which lasted from 1948 to 1951, has not as yet received anything like the full critical attention that it deserves.

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